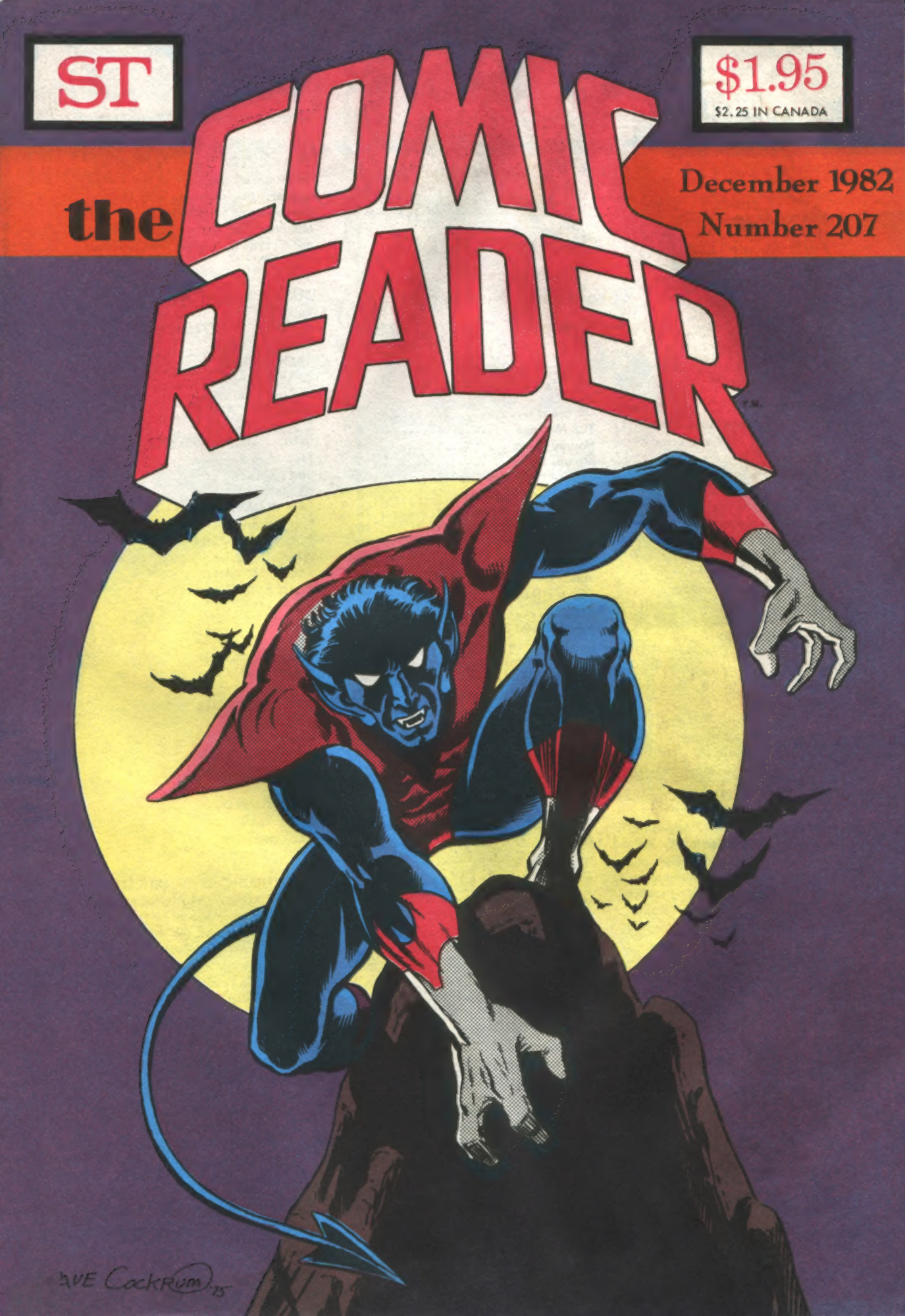
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December 1982
Number 207
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The COMIC READER
December 1982
Volume 1, Number 207

OUR COVERS: Exhibiting their uncanniness, a couple of the X-Men appear. Nightcrawler is by Dave Cockrum and Storm is by Paul Abrams and Bruce Patterson. Both characters are ©1982 by Marvel Comics Group.

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Correspondents

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DC News

WEIRD WAR TALES, rather an anomaly anyway since it was the only non-Superman title edited by Julius Schwartz, has been cancelled. The last issue will be #124, out in March.

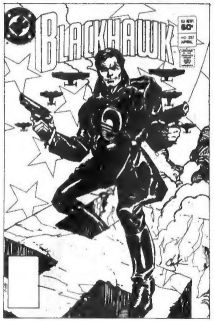
Some additional mini-series have been announced for '83, as those who have read the first edition of Dick Giordano's MEANWHILE... column know already. THE ATOM will reunite Gil Kane with the character he drew from its inception into the late '60s, in a story he will plot and draw, with script by Jan Strnad. The other mini-series will feature the Justice League and is tentatively called JLA. Both are unscheduled at the moment, though they should begin appearing by summer.

RŌNIN has been officially confirmed to be the title of the new Frank Miller project.

DC has plans to enter the graphic novel field with an entry in 1983... but the title, subject matter, author, artist, price and format have yet to be revealed. Gives us something to look forward to...

Lois Lane will be breaking up with Superman in a soon-to-appear issue, though she will not be leaving the strip. (After all, she doesn't have to live up to the old title of her solo comic, "Superman's Girl Friend.") The move somewhat parallels the upcoming SUPERMAN III, in which Lana Lang is the center of Superman's attention.

BATMAN AND THE OUTSIDERS will go on sale in May. Still no details of whom the team members are, though we do know that Mike Barr and Jim Aparo



are the story/art team.

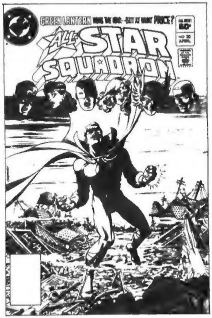
ARAK/SON OF THUNDER #24 will be a double-sized issue as Arak and co. reach White Cathay.

ACTION COMICS #544 will commemorate the title's 45th anniversary, and in honor of the event, Jerry Siegel (the creator, if anyone doesn't know) will contribute an article, with Joe Shuster (the other creator) contributing a pin-up of the Man of Steel. The issue is a $1.50, 64 page Mando stock special squareback, and features the redesigned versions of Luthor and Brainiac.

The New Doom Patrol returns in NEW ADVENTURES OF SUPERGIRL #8.

AMETHYST, PRINCESS OF THE GEMWORLD, involves a young girl named Amy who receives an amethyst pendant on her thirteenth birthday and discovers that she is actually the orphaned heiress of a magical throne in Gemworld. In that world, she is stalked by Dark Opal, who wants the amethyst Amy wears to complete his scheme to conquer the Gemworld. The book is a twelve-part maxi-series and will be in the regular format, the first issue of which is out in February.

DC COMICS PRESENTS attempts to adapt the fatalistic future as portrayed in the ATOMIC KNIGHTS series into the DC Universe in issue #57 in a story by Dan Mishkin, Gary Cohn, Alex Saviuk and Frank McLaughlin.



Karate Kid returns to the present and reunites with Iris Jacobs in THE BRAVE AND THE BOLD #198 by Mike Barr and Chuck Patton.

GREEN LANTERN #164 contains two Tales of the Green Lantern Corps: one by Gary Cohn, Mike Sekowsky and Sal Trapani; the other by Todd Klein and Chuck Patton.

Jerome Moore has pencilled WORLD'S FINEST #291, which is scripted by Doug Moench.

LEGION OF SUPER-HEROES #300 will be another of the 64-page, Mando-paper squarebound $1.50 books, marking the Legion's 25th year in comics. The story is by Paul Levitz and Keith Giffen framing chapters by Curt Swan, Dave Cockrum, Joe Staton, Jim Sherman, Howard Bender and Kurt Schaffenberger. The cover is a jam featuring characters rendered by a whole bunch of artists.

BLACKHAWK #259 contains a back-up CHOP-CHOP solo drawn by former Disney and Western Publishing artist Bill Ziegler.

DC COMICS PRESENTS #58 features Robin (Dick Grayson, that is) and the Elongated Man as guest-stars.

ADVENTURE COMICS #500 is a special 144-page all LEGION OF SUPER-HEROES reprint issue, continuing the chronological reprints.

THE BEST OF DC #37 is an all funny animal issue, starring such former DC stalwarts as Peter Porkchops, the Three Mouseteers, the Dodo and the Frog, Peter Panda, the Raccoon Kids, Doodles Duck, and many others.

Barry and Fiona married in FLASH #322? Not if the Reverse Flash has anything to say about it.

After another Titan joins in '83, one will die. Don't say we don't give you something to look forward to.

SAGA OF THE SWAMP THING #14 is a fill-in issue by Dan Mishkin and the Brothers Hampton.

The next to last issue of THE BRAVE AND THE BOLD (#199) features Batman and the Spectre. The art will be by Ross Andru and Rick Hoberg; Hoberg is also inking the GREEN LANTERN story in #165 of that magazine over Keith Pollard's pencils.

Dick Giordano is inking Trevor Von Eeden's pencils on the GREEN ARROW mini-series. Mike Barr's script involves Oliver Queen's inheritance of a friend's fortune.

Alex Toth has done the GREEN ARROW strip in DETECTIVE #527, which sports a Gene Day cover.

DC's doing a bit of bragging about the results of a recent Audit Bureau of Circulation survey which showed that DC's sales for the first six months of 1982 were up 11% over 1981, while in that same period Marvel's were down 7% compared to '81. Marvel of course still outsells DC--but they're getting closer together.

Capital City Distributing's INTERNAL CORRESPONDENCE newsletter reports that a DC sales staffer indicates that DC is considering changing over the regular comic-book line to Mando stock when the next price-increase occurs as a "sweetener" for the consumer. I think we've all resolved ourselves that a price increase will occur, but it's interesting to note that they're expecting it themselves. It would be logical that the next price we'll be facing will be 75¢.

TCR Message

The new cover price? We'd like to have the money to mail out the issue on time, thanks. I've done three issues this year for no money. Subscribers get a break though, see page 25. Take advantage of our generosity--please. MT

Harvey News

Our correspondent Paul Gilbert reports that Harvey has suspended publication, temporarily or permanently. None of the titles advertised after mid-July appeared, nor did any in August, though two issues did appear in September.

One of the Harvey brothers, in order to block the sale of the company (presumably to RKO), declared bankruptcy, which had the desired effect, though it also resulted in World Color Press refusing to print further Harvey Comics.

The licensing division, which is responsible for the RICHIE RICH TV show and the toys and games based on other Harvey characters, still is in business and remains profitable. But it is not currently very likely that the publishing arm will return to the field, with the best bet being the licensing of the characters to another company, as the company's sale is being blocked by both one of the brothers and the widow of Robert Harvey. Rumored to be interested in the line: Marvel.

Harvey began in 1940 with Alfred Harvey at the helm, and is one of the few publishers to never have changed its corporate name. As with all forties publishers, Harvey began with a combination of humor, adventure, super-heroes and western strips, adding romance and horror as well as comic-strip reprint books in the late '40s. They purchased the Paramount cartoon studio in the early '50s and proceeded to build a highly successful children's comics line around such characters as Casper, Little Audrey, and Baby Huey. Along with longtime strip reprint books featuring Dick Tracy, Joe Palooka, Blondie and Dagwood, the longest continuing book published was SAD SACK, which debuted in 1949 and continued through their most recent releases. Short-term super-hero runs in the sixties were followed by the unexpected rise in the interest in the Richie Rich character, who at his peak in the 1970s appeared in over thirty regularly published titles of his own.

Harvey Comics: 1940-1982?

Marvel News

KULL THE CONQUEROR #1 came out in June, 1971. KULL AND THE BARBARIANS #1 appeared in May, 1975. KULL THE CONQUEROR #1 (again) came out in December, 1981. Guess what? KULL THE CONQUEROR #1 is coming out again in May, 1982. Confused? So are we. The difference here (the latest two KULL #1s) is the paper it's being printed on: the 1981 #1 was on Baxter paper for $2.00. The new KULL THE CONQUEROR #1 will be on Mando paper for $1.25. The latest incarnation of the book will be by Bruce Jones, John Buscema and Bob Wiacek. Got all that?

We were wrong last issue when we announced that THE THING #1 would be the first of the new titles to appear. That issue is supposed to follow MARVEL TWO-IN-ONE #100, which comes out in March, therefore it'll appear in April. At least four of the first issues listed last time beat it by two months: KULL #1, U.S. 1 #1, CRYSTAR #1 and MARVEL SUPER-VILLAINS (which was formerly supposed to be a second SUPER-VILLAIN TEAM-UP #1).

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Speaking of which, we erred twice last time in describing those books. First of all, U.S. 1's lead character is Ulysses Solomon Archer, trucker, whose supporting cast features such everyday types as Poppa Wheelie, Wide Load Annie and Mary McGrill, battling the villainous Highwayman. Who else would you expect a trucker to fight?

And we missed listing one of the creators of the CRYSTAR strip: Doug Polenbaum, while misidentifying another: John Romita Jr. was involved, not Al Milgrom. The premise of the book is that brothers Crystar and Moltar become bitter enemies competing for the

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throne of Crystalium at the hands of two wizards: Zardeth (bad guy) and Ogeode (good guy).

The DARK CRYSTAL paperback was cancelled, and did not appear--so stop looking for it.

The final issue of TEAM AMERICA will reveal the secret of the Marauder. You can stop reading the book then, Fred.

MARVEL GRAPHIC NOVEL #5 was changed from STAR SLAMMERS to THE X-MEN, with the former becoming #6. STAR SLAMMERS will now appear in January, the X-MEN novel this month.

KA-ZAR goes bi-monthly with #26, with Armando Gil becoming regular penciller with #27.

The movie adaptation of the animated FIRE AND ICE will be comprised of photos of the cels used in the film.

DAZZLER #26 will be Danny Fingeroth's last issue.

That backwards SPIDER-MAN issue turns out to be a hoax perpetrated by Tom DeFalco at the Marvel press conference (supposedly in retaliation to the publication of unfounded rumors as fact in the fan press). Ah well. Boys'll be boys.

The MARVEL AGE pro-fanzine is to be edited by Gary Groth.

CRAZY MAGAZINE #94, the final issue, features a reprint of Neal Adams' Kree-Skrull war issue of THE AVENGERS with relettered dialogue, as well as a parody of the Smurfs by Marie Severin, for all of us who hate the little buggers.

Here's the guest-star listing for the May cover-dated Marvels: Ron goes in MARVEL TWO-IN-ONE #99; Spider-Woman returns in CAPTAIN AMERICA #281; the Angel appears in X-MEN #169; the Vision shows up in MARVEL TEAM-UP #129; the Black Cat, the Punisher, Boomerang and Shanna the She-Devil appear in THE SPECTACULAR SPIDER-MAN #78; and all the Avengers appear in HULK #283.

New artists debuting in February: Kevin Nowlan on MOON KNIGHT #31; Richard Howell on CONAN #146; and Ron Frenz on STAR WARS #71.

G.I. JOE #11 will contain artwork which has been animated for a national TV campaign by Hasbro. Larry Hama and Mike Vosburg are the team on the issue.

Rom gets out of his armor in ROM #42! You can all see what he looks like for the first time! Is he wearing undies, do you think?

MARVEL SUPER-VILLAINS #1 reprints for the first time in chronological order, the various episodes retelling the origin of Galactus from FANTASTIC FOUR by Jack Kirby, with bridging material by Mark Gruenwald and Ron Wilson.

There's a different guy in the Iron Man suit in #170. This is not a rumor.

MARVEL FANFARE #8 features a DR. STRANGE story by Peter Gillis, Carmine Infantino and P. Craig Russell.

One last correction on last month's descriptions of new projects: Armando Gil may draw the ILLYANA AND STORM mini-series, not NIGHTCRAWLER.

BIZARRE ADVENTURES #34 will appear in the Baxter paper format and will be the final issue to appear on the newsstands. Thereafter, it'll be a direct-sales book.

Eclipse Comics

In 1948, Will Eisner planned a line of comics, but only single issues of BASEBALL COMICS and KEWPIES saw print. In an investigation of his files, Cat Yronwode discovered a set of stats for the never published JOHN LAW #1, drawn and unused for 34 years. Eclipse will be publishing this find as a $1.50, baxter paper comic in March. It includes three complete stories and three versions of the cover. The actual cover will be an illustration pencilled in 1948 and inked in 1982 by Eisner.

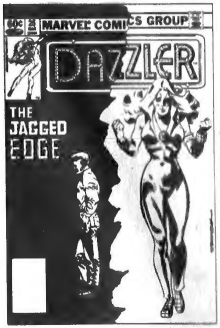
© WILL EISNER, INC.

MS. TREE'S THRILLING DETECTIVE ADVENTURES No. 1, March. A new Ms. Tree adventure is told by Max Allan Collins and Terry Beatty, which involves the title character's vengeance against the mobster who ordered her husband killed. The back-up is a new character called the Scythe written by Dean Mullaney and drawn by Dan Adkins. Also included is a famous detective pin-up by Frank Miller. Beatty and Adkins did parts of the cover. [11/29-12/2]

ECLIPSE MAGAZINE No. 8, March. This issue features the conclusion of the Coyote story by Steve Englehart and Marshall Rogers; The Masked Man Chapter 2 by B. C. Boyer; another chapter of Dope by Trinia Robbins from Sax Rohmer; "There's an Alligator in My Pool" by Jim Bourgeois; Mr. Walk-Down-the-Street by Larry Rippee; and Ragamuffins by Don McGregor and Gene Colan. [12/15-12/20]

Marvel Comin[illegible]os

DAREDEVIL No. 192, March. "Promises" is by Alan Brennert and Klaus Janson. Ben Urich must decide whether buying a house is worth the risk to everything he cherishes. Janson did the cover. [11/2-11/23]



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DAZZLER No. 25, March. "The Jagged Edge" is by Steve Grant, Marc Bright and Danny Bulanadi. An army vet makes a date with Alison--and she doesn't know he's psychotic. Frank Springer did the cover. [11/2-11/23]

*KA-ZAR THE SAVAGE No. 24, March. "On Death and Dying" is by Bruce Jones, Bob Hall and Armando Gil. While Shanna mourns Kevin in New York with Peter Parker, Ka-Zar is running around the desert near Casablanca. Gil did the cover. [11/2-11/23]

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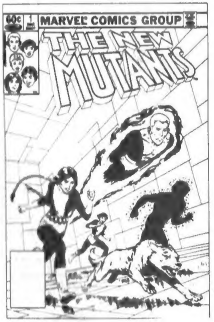
KING CONAN No. 15, March. "The Looters of R'Shann" is by Doug Moench, Marc Silvestri, Ricardo Villamonte and Jon D'Agostino. Conan accidentally gets involved in a thieves' quest for the treasure of the temple of R'Shann. Armando Gil did the cover. [11/2-11/23]

MARVEL SUPER SPECIAL No. 24, March. The movie "Dark Crystal" is adapted by David A. Kraft, Bret Blevins and Vince Colletta. Blevins did the cover. [11/2-11/23]

MARVEL TWO-IN-ONE No. 97, March. "Yesterdaze" is by David Michelinie, Ron Wilson and Jon D'Agostino. Ben Grimm's old movie adversary Ted Silverberg tricks him into appearing in a film he's making being backed by Tony Stark's money--to humiliate him publicly. Wilson and Dave Simons did the cover. [11/2-11/23]



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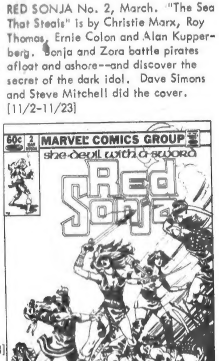
THE NEW MUTANTS No. 1, March. "Initiation" is by Chris Claremont, Bob McLeod and Mike Gustovich. The new school members must face the Danger Room as their first assignment. McLeod did the cover. [11/2-11/23]

RED SONJA No. 2, March. "The Sea That Steals" is by Christie Marx, Roy Thomas, Ernie Colon and Alan Kupperberg. Sonja and Zora battle pirates afloat and ashore--and discover the secret of the dark idol. Dave Simons and Steve Mitchell did the cover. [11/2-11/23]



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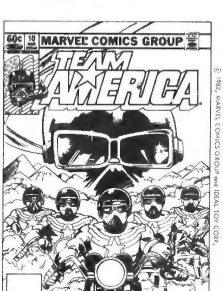
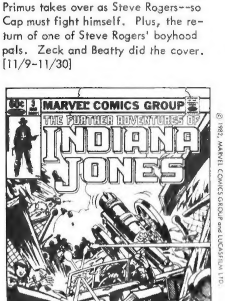
TEAM AMERICA No. 10, March. "Dust to Dust" by Steve Grant, Alan Kupperberg and Vince Colletta. A member of the team is contacted by a member of the cult of Ashe. Ed Hannigan and Vince Colletta did the cover. [11/2-11/23]



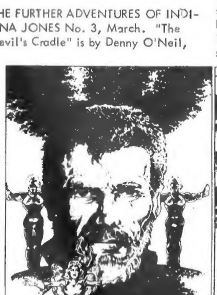
THE AMAZING SPIDER-MAN No. 238, March. "Shadow of Evils Past" is by Roger Stern, John Romita Jr. and John Romita Sr. Beginning a year long tale which will culminate in a double-sized #250, the Hobgoblin makes his debut. Romita Jr. and Sr. did the cover. [11/9-11/30]

CAPTAIN AMERICA No. 279, March. "Of Men and Monsters" is by Marc De Matteis, Mike Zeck and John Beatty. Primus takes over as Steve Rogers--so Cap must fight himself. Plus, the return of one of Steve Rogers' boyhood pals. Zeck and Beatty did the cover. [11/9-11/30]



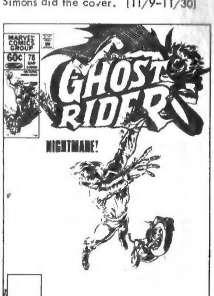
CRAZY MAGAZINE No. 93, February. "E.T. The Extra Terrestrial" is parodied by Alan Kupperberg and Bob Camp. Also: "Dr. Doom's Game of Death" by Steve Skeates and Paul Kirchner. "Hey Jimmy, what's that you're playing with?" asked Peg. "Don't you know, sister dear? Can't you guess? It's my DAREDEVIL brand set of long and short ceremonial daggers from Mego." A glint in his eye made her breath come in short gasps. "And they REALLY work..." Bob Larkin did the cover. [11/9-11/30]

THE FURTHER ADVENTURES OF INDIANA JONES No. 3, March. "The Devil's Cradle" is by Denny O'Neil,

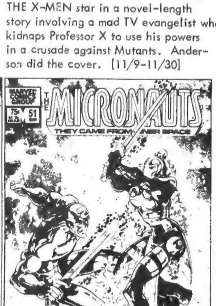


Gene Day, Richard Howell and Mel Candido. An elixir of immortality is the reason that Indy meets a man born in Elizabethan times. Howell and Armando Gil did the cover. [11/9-11/30]

GHOST RIDER No. 78, March. "The Empire of Sleep" is by J. Marc De Matteis, Bob Budiansky and Kevin Dzubas. Zarathos and Nightmare attempt to trap Johnny Blaze in the world of his dreams to allow the demon to take over his body in the real world, while Renaldo and the freaks attempt to turn him into one of their own. Budiansky and Dave Simons did the cover. [11/9-11/30]



MARVEL GRAPHIC NOVEL No. 5, March. "God Loves, Man Kills" is by Chris Claremont and Brent Anderson. THE X-MEN star in a novel-length story involving a mad TV evangelist who kidnaps Professor X to use his powers in a crusade against Mutants. Anderson did the cover. [11/9-11/30]



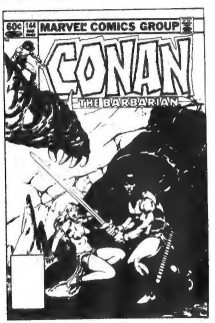
*MICRONAUTS No. 51, March. "He Who Turns And Runs Away" is by Bill Mantlo, Butch Guice and Danny Bulanadi. Commander Rann vs. Baron Karza and Acroyear's ex-girlfriend Cilicia returns. Guice did the cover. [11/9-11/30]

*MOON KNIGHT No. 29, March. "Morning Star" is by Doug Moench, and Bill Sienkiewicz. The Moon Knight's quest for Werewolf By Night takes him to the west coast. Sienkiewicz did the cover. [11/9-11/30]

THE SAVAGE SWORD OF CONAN No. 85, February. "Daughter of the God King" is by Michael Fleisher, Gil Kane and Danny Bulanadi. Conan's freed from imprisonment to rescue a maiden from an evil sorcerer. Joe Chiodo did the cover. [11/9-11/30]

THOR No. 329, March. "Stranded" is by Alan Zelenetz, Herb Trimpe and Vince Colletta. Thor battles to aid a monster called H'Ruigar. Ed Hannigan and Klaus Janson did the cover. [11/9-11/30]

THE AVENGERS No. 229, March. "Final Curtain" is by Roger Stern, Al Milgrom and Joe Sinnott. The verdict's about to be read at Henry Pym's trial--one that's influenced by the Masters of Evil. Bret Breeding did the cover. [11/16-12/7]



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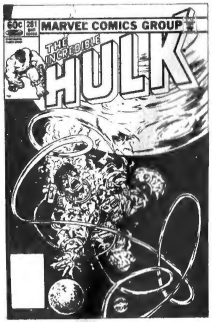
BIZARRE ADVENTURES No. 34, February. This is a special Christmas issue which features "Son of Santa" by Mark Gruenwald and Alan Kupperberg; Al Milgrom's "Santa Bites the Big Apple"; Howard the Duck by Steve Grant and Paul Smith; Larry Hama's Dr. Deth; and work by Mike Carlin and Steve Bissette. Baxter paper, $2.00, color. Joe Jusko did the cover. [11/16-12/7]

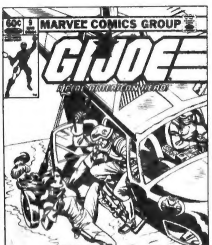
CONAN THE BARBARIAN No. 144, March. "The Blade and the Beast" is by Bruce Jones, John Buscema and Ernie Chan. Uh, Conan fights a beast with his sword? Buscema did the cover. [11/16-12/7]



*DOCTOR STRANGE SPECIAL EDITION No. 1, March. This reprint special features "Through An Orb, Darkly," "A Separate Reality," "Amidst the Madness," "Where Boundaries Decay" and "Cloak and Dagger" from DOCTOR STRANGE #1-5, as written and plotted by Steve Englehart and Frank Brunner, drawn by Brunner, and inked by Dick Giordano and Alan Weiss. The third chapter incorporates pages from "The Domain of The Dread Dormammu" by Stan Lee and Steve Ditko, that first appeared in STRANGE TALES #127. This 89 pager has the Doctor battling Dormammu, Silver Dagger and Death for Clea and his own life, for $2.50. The cover is by Berni Wrightson. [11/16-12/7]

EPIC ILLUSTRATED No. 16, February. This issue features two stories by Barry Smith (one color, one black and white), "Amrald the Isharrian" by Dave Sim, a Trina Robbins story and a tribute to the late Gene Day. The cover is by Barry Windsor-Smith. [11/17-12/7]

G.I. JOE, A REAL AMERICAN HERO No. 9, March. "The Diplomat" is by Steve Grant, Mike Vosburg and Chic Stone. War will be the result if Scarlett fails. Vosburg and Stone did the cover. [11/16-12/7]



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THE INCREDIBLE HULK No. 281, March. "Addition" is by Bill Mantlo, Sal Buscema and Joe Sinnott. The Leader wants control of the Hulk, and thinks it'll be easier now that Banner's mind is in command. Ed Hannigan and Steve Mitchell did the cover. [11/16-12/7]

*KULL THE CONQUEROR No. 2, March. "The Blood of Kings" is by Doug Moench and John Bolton. Kull's friends and staff of advisors are transformed into beasts. Baxter paper, $2.00. Bolton did the cover. [11/16-12/7]

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*MARVEL FANFARE No. 7, March. "With Friends Like These..." is by Steve Grant, Joe Barney and George Freeman and stars the Hulk vs. the Blob and Unus. The back-up story is "Bless the Beasts and the Children" by Bill Mantlo and Freeman, starring Daredevil. Barney and Freeman did the front cover, Freeman did the back. [11/16-12/7]

MARVEL TALES STARRING SPIDER-MAN No. 149, March. "Unmasked By Dr. Octopus" by Stan Lee and Steve

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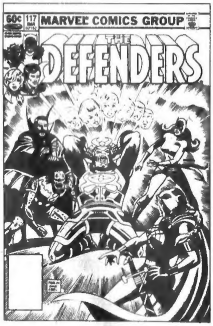
Ditko is reprinted from AMAZING SPIDER-MAN #12. Ditko did the cover. [11/16-12/7]

POWER MAN AND IRON FIST No. 91, March. "Paths And Angles" is by Steven Grant and Greg LaRocque. Luke and Danny suspect they are being strung along when they meet Vienna and Stoneface. The cover is also by LaRocque. [11/16-12/7]



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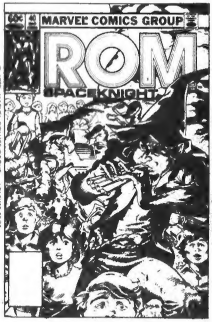
ROM No. 40, March. "The Piper of Peril" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. Another attempt on Earth's children is battled by Rom, as the resurrected Starshine appears. Cover by Steve Leialoha. [11/16-12/7]

THE UNCANNY X-MEN No. 167, March. "The Goldilocks Syndrome" is by Chris Claremont, Paul Smith and Bob Wiacek. Returning to Earth, the X-Men try to find a way to save Prof. X from his Brood implant. Smith also did the cover. [11/16-12/7]

THE DEFENDERS #117, March. "Good Bye, Hello" is by J. Marc De Matteis, Don Perlin and Jack Abel. As the members of the group continue to reflect on varied relationships, the Overmind contemplates the variety of minds he is made up of. Perlin and Abel did the cover. [11/23-12/14]



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*DREADSTAR No. 2, March. "Willow's Story" is written and drawn by Jim Starlin. We are told how Willow evolved from an ordinary mine worker to a blind telepath. Cover by Starlin. [11/23-12/14]

FANTASTIC FOUR No. 252, March. "Cityscape" is by John Byrne. This special sideways issue deals with the FF's latest visit to the Negative Zone and the strange world they discover. Byrne did the cover. [11/23-12/14]

IRON MAN No. 168, March. "Iron Scream" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Stark falls off the wagon and battles Machine Man.

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McDonnell and Mitchell did the cover. [11/23-12/14]

MARVEL TEAM-UP No. 127, March. "Small Wonders" is by J. Marc DeMatteis, Kerry Gammill and Mike Esposito. The Watcher joins Spider-Man for a special Christmas story. Ed Hannigan and Al Milgrom did the cover. [11/23-12/14]

MASTER OF KUNG FU No. 122, March. "The Madhouse Effect" is by Doug Moench, William Johnson and Ernie Chan. Shang-Chi scurries to save Clive Reston from a hallucinatory drug provided by a renegade MI-6 agent. Johnson may have done the cover. [11/23-12/14]

*THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE No. 3, March. Marvelians whose names start with D and E are the subject of this issue, with art by Walt Simonson, Paul Smith, Frank Miller and others. Ed Hannigan and Joe Rubinstein did the cover. [11/23-12/14]

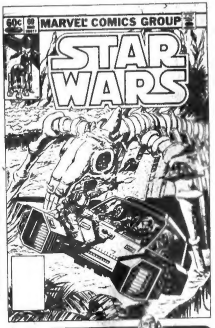
PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 76, March. "At Death's Door" is by Bill Mantlo, Al Milgrom and Jim Mooney. The Cat faces surgery while Peter faces exams, and tries to catch up with Doctor Octopus. Milgrom cover. [11/23-12/14]

STAR WARS No. 69, March. "City of Bones" is by David Michelinie, Gene Day and Tom Palmer. On the trail of Boba Fett and Han Solo, Princess Leia is taken prisoner by the bounty-hunter she was following. Palmer also did the cover. [11/23-12/14]

*WARLOCK No. 4, March. "A Trollish Tale," "Here Dwells the Star Thief," "The Bizarre Brain of Barry Bauman," "Homecoming" and part of "Just A Series Of Events" by Jim Starlin and Steve Leialoha are reprinted from the pages of WARLOCK #12-15. A

new Starlin cover wraps this white paper book up. [11/23-12/14]

THE INCREDIBLE HULK VS. QUASIMODO No. 1, March. "Quasimodo" is by Bill Mantlo, Sal Buscema and Steve Mitchell. This one shot TV tie-in (like last year's SPIDER-MAN AND HIS AMAZING FRIENDS) deals with the Saturday morning TV version of ol' Greenskin. Buscema and Mitchell did the cover. [11/29-12/21]

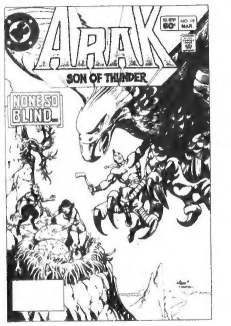


DC Coming[illegible]s

ADVENTURE COMICS No. 497, March. "All Together Now" is by Bob Rozakis, Alex Toth and Dan Adkins, and is part five of the new origin of the Challengers of the Unknown. The Legion-involved reprints include "The Boy With Ultra Powers" by Curt Swan and George Klein (SUPERBOY #98) and "The Face Behind the Lead Mask" by Edmond Hamilton and John Forte (ADVENTURE #300). The Aquaman reprint is "The Explanation" by Steve Skeates and Jim Aparo (AQUAMAN #46); the Spectre stars in "Stop That Kid Before He Wrecks the World" by Neal Adams (SPECTRE #5); and the Shazam! story, "The Mighty Marvels Join Forces." Gil Kane did the front cover and Paris Cullins and Frank Giacoia did the back. [11/16-12/9]

ARAK/SON OF THUNDER No. 19, March. "Eyeless in Asia" is by Roy and Danette Thomas, Adrian Gonzales and Alfredo Alcala. Valda is blinded and Arak and Satyricus go in search of the Stone of Sight to restore hers. The Valda back-up story is "They Came Upon a Midnight Fearful" by Thomas, Thomas, Gonzales and Alcala. Valda discovers a plot to assassinate Carolus Magnus. Gonzales and Alcala did the cover. [11/16-12/9]

THE BEST OF DC No. 34, March. The Metal Men star in this issue, and the first four stories are reprinted from SHOWCASE #37-40: "The Flaming

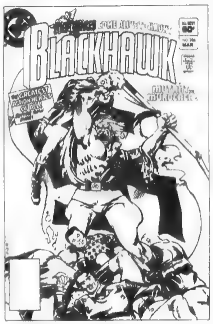


Doom," "The Nightmare Menace," "The Deathless Doom," and "The Day the Metal Men Melted" all of which are by Robert Kanigher, Ross Andru and Mike Esposito. Ed Hannigan and Bruce Patterson did the front cover, the back features Andru and Esposito reprint art. [11/16-12/9]

BLACKHAWK No. 256, March. "Seven Minus One Equals Danger" is by Mark Evanier and Dan Spiegle. Blackhawk is captured and Stanislaus is in charge of the team in part two of the story. Spiegle did the cover. [11/16-12/9]

DC COMICS PRESENTS No. 55, March. "The Parasite's Power Play" is by Bob Rozakis, Alex Saviuk and Pablo Marcos. Superman and Air Wave take on the Parasite, and a parallel flashback features Superboy and the original Air Wave. Saviuk and Bob Smith did the cover. [11/16-12/9]

THE FURY OF FIRESTORM No. 10, March. "Prowl" is by Gerry Conway, Pat Broderick and Rodin Rodriguez. Martin Stein's ex-wife turns up as he's in danger of losing his job, and Hyena is about to attack in the first part of a three-parter. Broderick and Dick Giordano did the cover. [11/16-12/9]



JUSTICE LEAGUE OF AMERICA No. 212, March. "War in Space" is by Gerry Conway, Rich Buckler and Romeo Tanghal. The concluding chapter of the JLA Casebook adventure involves the protection of an Earthman who's agreed to go to the aliens as ransom for the world's safety. George Perez did the cover. [11/16-12/9]

SUPERMAN SPECIAL No. 1, March. "Behold! The Ultimate Man" is by Gil Kane. In a new annual featuring reprints of stories which have already appeared in Germany, Superman faces the results of a well-intentioned experiment to create super-beings which has gone bad. Kane did the cover. [11/16-12/9]

WONDER WOMAN No. 301, March. "Dark Challenger" is by Dan Mishkin, Gene Colan and Frank McLaughlin. Wonder Woman discovers the secret of one of her ancestors. The Huntress stars in "A Little Learning" by Joey Cavalieri and Don Heck. Ed Hannigan and Dick Giordano did the cover. [11/16-12/9]

BATMAN No. 357, March. "Squid" is by Gerry Conway, Don Newton and Alfredo Alcala. Batman once more meets up with the Squid. Ed Hannigan and Dick Giordano did the cover. [11/23-12/16]

THE FLASH No. 319, March. " A Slight Touch of Death" is by Cary Bates, Carmine Infantino and Dennis Jensen. The Flash and Captain Incredible are hot on the Eradicator's heels, and he must choose between continuing and the love of Fiona. Also, the Creeper stars in "Turnabout Is Deadly Play" by Carl Gafford and Dave Gibbons. Ed Hannigan and Dick Giordano did the cover. [11/23-12/16]

G.I. COMBAT No. 251, March. The issue's tales of the Haunted Tank are "No San For a Sergeant, in which Sgt. Craig meets with his tankman son Eddie, and "The Souvenir Nobody Want-

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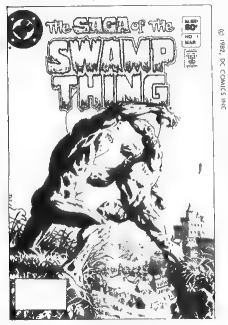
ed" both by Robert Kanigher and Sam Glanzman. The Mercenaries appear in "The Killer Cannon" by Robert Kanigher and Vic Catan; other stories are "The G.I. And the Pin-Up Girl" by George Kashdan and Angel Trinidad, and "Stolen Battle" by Kashdan and Gerry Talaoc. Joe Kubert did the cover. [11/23-12/16]

THE NEW TEEN TITANS No. 29, March. "First Blood" Is by Marv Wolfman, George Perez and Romeo Tanghal. The New Brotherhood of Evil is back as well as Speedy. Perez did the cover. [11/23-12/16]

THE SAGA OF THE SWAMP THING No. 11, March. "Heart of Stone, Feet of Clay" is by Martin Pasko and Tom Yeates. In part two of a four-parter, Dr. Krippmann creates a golem to use against Karen Clancy. The Phantom Stranger story is "And I Shall Stand in the Shadow of Death" by Paul Levitz and Fred Carrillo. Yeates did the cover. [11/23-12/16]

SUPERMAN No. 381, March. "Whose Super-Life Is It, Anyway?" Is by Cary Bates, Curt Swan and Dave Hunt. Superboy is still Superman and everybody's getting real confused about it. Gil Kane did the cover. [11/23-12/16]

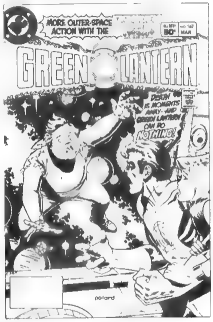


THE BRAVE AND THE BOLD No. 196, March. "Two Faces at Midnight" is by Robert Kanigher and Jim Aparo. Those creatures of the night, Batman and Ragman, meet up once again. Aparo did the cover. [11/30-12/23]

CAMELOT 3000 No. 4, March. "Assault on New Camelot" is by Mike Barr, Brian Bolland and Bruce Patterson. Sir Tristam's fiancee Is attacking New Camelot. Bolland did the cover. [11/30-12/23]

THE DARING NEW ADVENTURES OF SUPERGIRL No. 5, March. "Fear Times Four" Is by Paul Kupperberg, Carmine Infantino and Bob Oksner. Supergirl takes on a band of villains called

the Gang. Then, Lois Lane appears in "Brain Drain" by Tamsyn O'Flynn and Oksner. The resolution of the prophetic newspaper mystery. Ed Hannigan and Dick Giordano did the cover. [11/30-12/23]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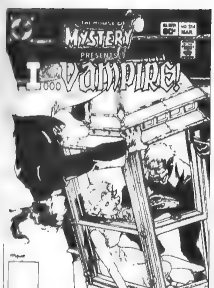
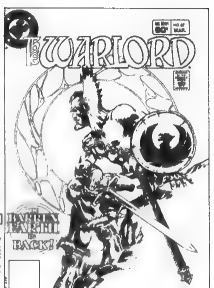


GREEN LANTERN No. 162, March. "Or Give Me Death" is by Mike Barr and Keith Pollard. What happens when someone takes your spaceship--and you explode without it? The Tale of the GL Corps is "Apprentice" by Todd Klein and Dave Gibbons. Pollard did the cover. [11/30-12/23]

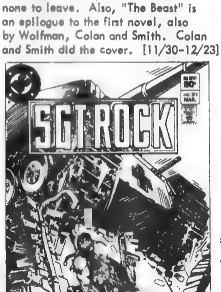
HOUSE OF MYSTERY No. 314, March. The I, Vampire chapter is "I, Edward Trane--I, Vampire" by Dan Mishkin, Gary Cohn and Tom Sutton. Trane blames his vampirism on Bennett, who isn't responsible. Other stories are "Cain introduction" by Karen Berger and Rodin Rodriguez; "A Bend in the Road" by Mishkin, Cohn and Angel Trinidad; and "Burgerland" by Len Rosenberg, Jim Janes and Maurice Whitman. M.W. Kaluta did the cover. [11/20-12/23]



THE LEGION OF SUPER-HEROES No. 297, March. "Mettle" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. When Cosmic Boy's parents and brother are victims of a gruesome crime, the Legion fears that Cosmic Boy will take revenge by violating the club's most sacred pledge. Giffen and Mahlstedt did the cover. [11/30-12/23]

and Ron Randall. Earth expedition's lone survivor finds the Earth garrison left behind just as they're attacked by the Harahashan. Grell did the cover. [11/30-12/23]

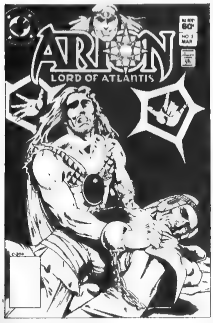
THE NIGHT FORCE No. 8, March. "The Summoning" is by Marv Wolfman, Gene Colan and Bob Smith. A haunted house allows everyone to enter, but none to leave. Also, "The Beast" is an epilogue to the first novel, also by Wolfman, Colan and Smith. Colan and Smith did the cover. [11/30-12/23]



SGT. ROCK No. 374, March. "Trust Me" is by Robert Kanigher and Frank Redondo. The filler stories are "Taxi Tanker" by Jack Harris and Rex Lindsey, "SR-71 Blackbird" by Kim DeMulder, and "Lucky 7" by Robert Kanigher. Joe Kubert did the cover. [11/30-12/23]

WARLORD No. 67, March. "The Mark" is by Mike Grell, Dan Jurgens and Mike DeCarlo. Travis Morgan's adventures in the world of Jules Verne continue. Also: The Barren Earth chapter, "City in the Sand" by Gary Cohn

ACTION COMICS No. 541, March. "Once Again, Superman" is by Marv Wolfman and Gil Kane. The book-length conclusion to the split-Superman story leads into next month's changes in Superman's life. Kane did the cover. [12/7-12/30]



ALL-STAR SQUADRON No. 19, March. "Death Considered as a State of Mind" is by Roy Thomas and Jerry Ordway. The JSA returns, just in time to be done away with by Brain Wave. Returning to the book are Atom, Dr. Fate, Dr. Mid-Nite, Hawkman, Johnny Thunder, Sandman, Starman and Wonder Woman. Ordway did the cover. [12/7-12/30]

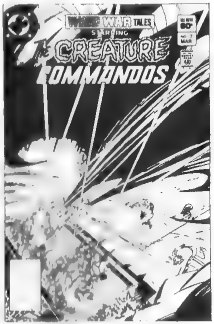
ARION, LORD OF ATLANTIS No. 5, March. "From Death, Aspire to the Heavens" is by Doug Moench and Jan Duursema. The origin continues as Arion and Caculha are in the grip of Gam, who plans to conquer the world. Duursema did the cover. [12/7-12/30]

CAPTAIN CARROT AND HIS AMAZING ZOO CREW! No. 13, March. "Fowl Weather" is by Roy Thomas, E. Nelson Bridwell, Stan Goldberg and Al Gordon. The Crew meets the polar poultry, Cold Turkey. Scott Shaw! did the cover. [12/7-12/30]

DETECTIVE COMICS No. 524, March. "Death Grip" is by Gerry Conway, Don Newton and Dick Giordano. The battle with the Squid continues, while Dick Grayson meets Jason Todd, whose parents have been murdered by gangsters. The Green Arrow appears in the back-up, "Heat of the Moment" by Joey Cavalieri, Irv Novick and Ron Randall. Ed Hannigan and Dick Giordano did the cover. [12/7-12/30]

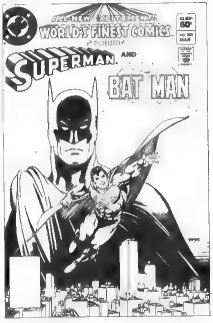
JONAH HEX No. 70, March. "The Mountain of the Mountain" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. The woman who saved Jonah recovers from her wounds. Ross Andru and Dick Giordano did the cover. [12/7-12/30]

THE NEW ADVENTURES OF SUPERBOY No. 39, March. "A World Without Christmas" is by Paul Kupperberg and Kurt Schaffenberger. Set on a parallel world, Superboy finds no one with the Christmas spirit. The Dial "H" For Hero story is "Beyond a Shadow of a Doubt" by Bob Rozakis, E. Nelson Bridwell, Howard Bender and Joe Giella. Gil Kane did the cover. [12/7-12/30]



WEIRD WAR TALES No. 121, March. "Death Smiles Thrice" is by Robert Kanigher and Fred Carrillo. The weapon worked on the G.I. Robot, so the Nazis use it on the Creature Commandos. Plus: "Gremlins in the Works" by S.C. Ringgenberg, Paris Cullins and Joe Giella. Trevor Von Eeden did the cover. [12/7-12/30]

WORLD'S FINEST COMICS No. 289, March. "The Kryll Lay Dying" is by Doug Moench, Adrian Gonzales and Sal Trapani. Superman and Batman continue to battle the Zaodiac menace. Gil Kane did the cover. [12/7-12/30]



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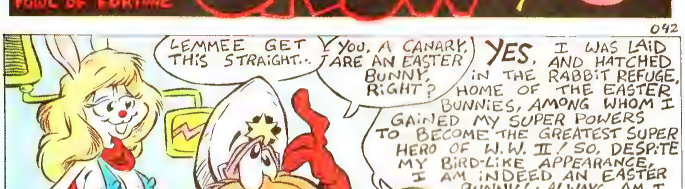
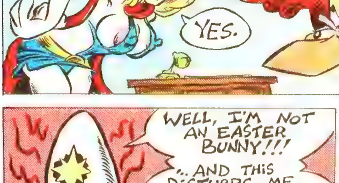
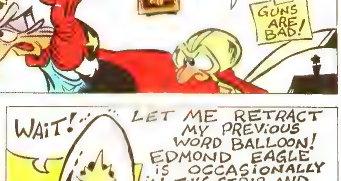
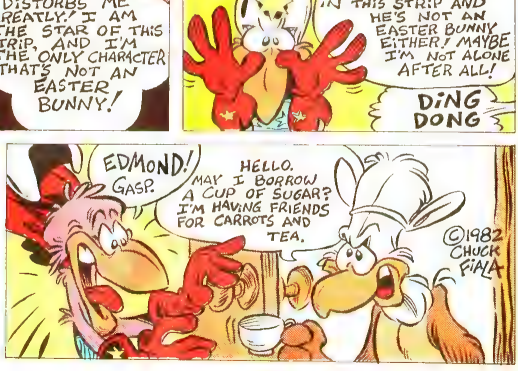
CROW

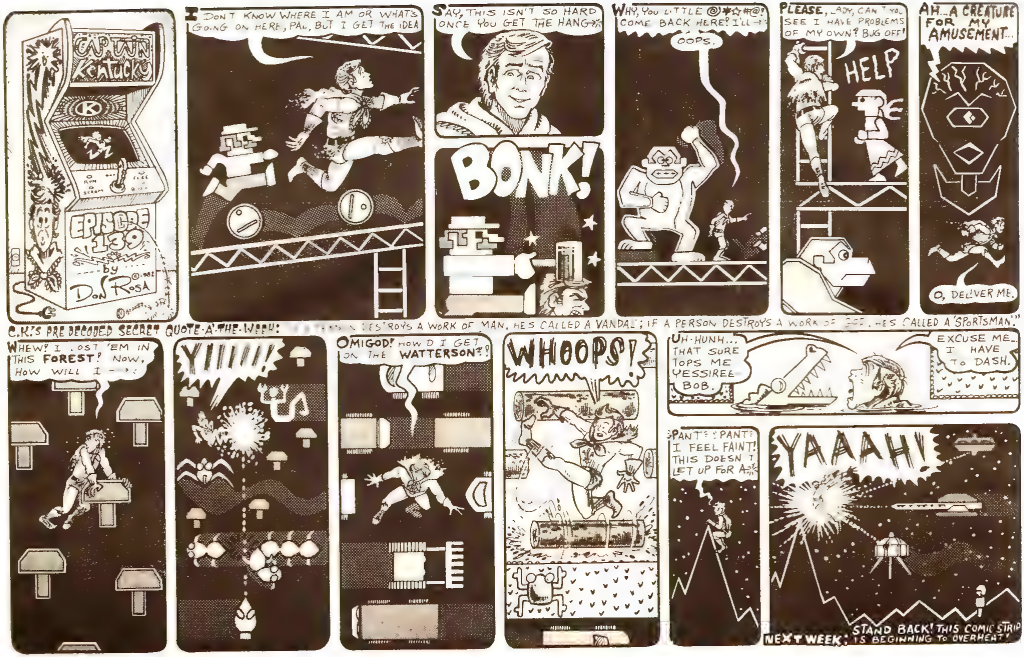
by CHUCK FIALA


LEMMEE GET THIS STRAIGHT...
YOU, A CANARY, ARE AN EASTER BUNNY, RIGHT?
YES. I WAS LAID AND HATCHED IN THE RABBIT REFUGE, HOME OF THE EASTER BUNNIES, AMONG WHOM I GAINED MY SUPER POWERS TO BECOME THE GREATEST SUPER HERO OF W.W. II / SO, DESPITE MY BIRD-LIKE APPEARANCE, I AM INDEED AN EASTER BUNNY!.. ALWAYS AM I READY TO DYE A CHICKEN EGG IN PASTEL!


WELL, I'M NOT AN EASTER BUNNY!!!
.. AND THIS DISTURBS ME GREATLY! I AM THE STAR OF THIS STRIP, AND I'M THE ONLY CHARACTER THAT'S NOT AN EASTER BUNNY!


WAIT!..
LET ME RETRACT MY PREVIOUS WORD BALLOON! EDMOND EAGLE IS OCCASIONALLY IN THIS STRIP AND HE'S NOT AN EASTER BUNNY EITHER! MAYBE I'M NOT ALONE AFTER ALL!
DING DONG




CAPTAIN KENTUCKY
EPISODE 139
by
DON ROSA
I DON'T KNOW WHERE I AM OR WHAT'S GOING ON HERE, PAL, BUT I GET THE IDEA
SAY, THIS ISN'T SO HARD ONCE YOU GET THE HANG OF IT
BONK!
WHY, YOU LITTLE @*%#@! COME BACK HERE! I'LL—
OOPS
PLEASE, AOW, CAN'T YOU SEE I HAVE PROBLEMS OF MY OWN? BUG OFF!
HELP
AH...A CREATURE FOR MY AMUSEMENT...
O, DELIVER ME.
O, IT'S BEE BEARDED SECRET QUOTE-A'-THE-WEEK:
WHEW! I LOST 'EM IN THIS FOREST! NOW, HOW WILL I—?
YIIIIII
OMIGOD! HOW DID I GET ON THE WATTERSON?!
WHOOPS!
UH-HUNH... THAT SURE TOPS ME, YESSIREE BOB.
EXCUSE ME... I HAVE TO DASH.
PANTS-PANTS! I FEEL FAINT! THIS DOESN'T LET UP FOR A—
YAAAH!
NEXT WEEK: STAND BACK! THIS COMIC STRIP IS BEGINNING TO OVERHEAT!

Captain Kentucky
EPISODE 140:
by Dave ROSA ©82
SEE IT NOW? WHEN I SPILLED MY RADIOACTIVE "OCTA-HEXA-GIPP" ON THAT VIDEO GAME, IT SHORT-CIRCUITED OR SOME DARN THING, THRUSTING ME
CRIPES! THIS IS LIKE SOMETHING RIGHT OUT OF A COMIC STRIP
HOW DO I GET OUT OF—? OH, NOW WHAT? ANOTHER SWARM OF VIDEO INVADERS!
THIS HAS GOT TO STOP! WHERE'S THE AMER-CAN EMBASSY??
I'VE TAKEN ALL I'M ABOUT TO FROM THESE MULTI-COLORED LIGHT BLOBS? I HAVE MY RIGHTS! C'MERE!
NO CATHODE RAY TUBE IMAGE IS GOING TO PUSH CAPTAIN KENTUCKY AROUND!
EAT HOT BLIPS!
BUDDA BUDDA BUDDA
HIGH SCORE OF THE DAY, EH? BIG FLIPPIN' DEAL I'M STILL IN THIS BLASTED VIDEO GAME? WELL, I'VE HAD IT!
I'M BUSTIN' OUT A' THIS JOINT!
WHOOPS!
ASTRO STUFF
NEXT WEEK: THEY CAME FROM INSIDE THE VIDEO GAMES!

A Comic Reader

by Sam Kujava

"I can do better than THAT!" So says every creative fan at one point or another. You pick up a copy of your favorite comic book. After years of impulsive collecting, you KNOW this one's a stinker. Maybe the writer and artist just got up on the wrong side of the bed. You can be big hearted and allow for the occasional creative slump.

Perhaps the story, as a whole, just didn't work. The people involved were trying to do something a bit out of the ordinary, and the total effect didn't come off as planned. Comic Book History is filled with such noble failures.

Somewhere, somehow... the fan who has worked at writing and/or drawing original material... comes across this stinker. Comic books may have been the original inspiration, the goal to shoot for. They made me take pencil in hand. They made others sit in front of a cold typewriter, staring at a blank piece of paper. Whatever the beginning is... you begin to PRODUCE. You turn out material on a regular basis that you feel passionately about. It is a part of you, scooped out from some unknown place, deep inside... not without a little pain. You share your work with friends, or with strangers, through small-circulation fanzines. With exposure you grow, and your work develops.

It is not enough for the creative fan to simply read and collect. You desire to be a part of it all, even if you remain on the outside of the industry. Better to print your own efforts on an aged mimeograph machine, or trust your beloved drawings to distant fanzine editors, than to have never given it a go.

Then you run across that stinker of a comic book. Your respect for the talents and abilities of certain working professionals fades into anger. This damned comic book is a TRAVESTY! How could this clown get PAID for substandard work? It should have never been printed!! I CAN DO BETTER THAN THAT!

After seventeen years of collecting, I have found my stinker. The comic book so bad that I COULD do a better job, in all honesty and modesty. The comic in question that reeks all the way from the far end of the table as I write this is the February, 1983 issue of a top-selling DC comic. It is drawn by what some fans and dealers have termed a "hot" artist.

The artwork passed off in this book is AWFUL. The drawing in each panel of the 23 pages is unrelentingly BLAND, LIFELESS, STERILE, FLAT, WITHOUT DEPTH, ANATOMICALLY INEPT and UNIMAGINATIVE.

I am not yet a polished enough artist to work in the comic book industry. But the work I produce now is unquestionably superior to the artwork that this comic book contains. Thousands of these comics were printed. Trees died. Something is wrong.

It is fatuous to explain this aesthetic crime by saying that old talent is dying out, that young, inexperienced kids must fill the gap and "grow" on the job. There are still many capable vets who are begging for assignments in what appears to be a burgeoning marketplace.

Explanations and excuses are not my concern. I have been greatly entertained by cartoons and comic strips and books for much of my life. The work of people like Ditko and Kanigher shaped my career goals. I've never regretted my decision to become a struggling artist. (Actually, I only decided to become an artist. The struggling part just sort of slipped in.)

I love the unique medium of graphic storytelling. I like to read comics and make my own comic character come to life for a small but appreciative audience. This STINKER of a comic book hurt quite a bit. It violates my standards of professionalism. It is a slap in the face to every customer of storytelling techniques. This doesn't mean they can be cheated. For your 60¢, you deserve the best work possible.

ACR READS: BIZARRE ADVENTURES #33... Beneath a ludicrous photo cover (a crewcut vampire? Sheesh!) lurks the most disquieting, potent horror story I have ever read. "The Blood Bequest" starts out to retell the origin of Count Dracula... but goes far beyond that. Steve Perry dramatizes the Entity of Evil and the damned pawns who worship their unholy 'god' with chilling effect! The writer does not trivialize the power of paganism as is done in the pandering, sophomoric NIGHT FORCE. Steve Bissette's art makes it all come uncomfortably alive. The images of Varnae and Vlad the Impaler, the madness and lust of immortality and power over flesh, and the eternal struggle between religious right and satanistic might are masterfully woven together by writer and artist to form a singular achievement in all of horror comic history. "The Blood Bequest" is truly SCARY, like no thing of ink and paper and word balloons has ever been. Bissette's back cover seethes with the same ungodly intensity. It would have been my choice for the front cover spot.

WONDER WOMAN #300... A bloated, boring product. Ever eat a large bag of potato chips, and regret it afterwards? Wonder Woman thinks, dreams and talks. Talks, thinks and dreams. Dreams, talks and thinks. For SEVENTY-TWO pages. Not a hell of a lot happens. The only good idea, that of dropping the tired Diana Prince identity, is dangled in front of the hopeful reader and then snatched away on the last page. The picture of a naked Amazon with her clothes burning off on page 50 wouldn't even appeal to a gross pervert. Artwork is mostly undistinguished... Giffen does his Kirbyesque thing well, Andru contributes a lovely chapter that has me thinking that his artwork above all others could make this book sell again.

JONAH HEX #69... The last panel of page 21 shows kiddies how to stick a large knife into the gut of any innocent girl that gets in the way. The blatant way this was depicted was in very poor taste. It is sad that the Comics Code lets this kind of thing go by.

AMAZING SPIDER-MAN #239... It just gets better and better! Roger Stern seems to have a real feel for the character of Peter Parker. His writing flows smoothly. John Romita, Jr. and Frank Giacoia contribute clean, open, attractive cartoon graphics. This book, thanks to the efforts of editor Tom DeFalco and all involved, gets my award for Most Improved Comic of the Eighties.

GREEN LANTERN #162 & 163... "Apprentice" in 162 and "Green Magic" in the following issue are fine short stories. Lettered Todd Klein is a good writer, to boot! Art highlights include Dave Gibbons (of DR. WHO fame) in 162 and a Gil Kane cover AND pin-up page in 163! Fans-turned-pros Kurt Busiek and Richard Howell make a promising debut with "The Price You Pay," a GREEN LANTERN CORPS feature in 162. For those of you that like variety and surprises, this title is becoming a real showcase for talent old and new!

TEAM AMERICA #11... The penultimate issue, as my word-wise editor would say... and not bad at that. The plot by Jim Shooter and script by DeFalco is good for its intended audience, though it bogs down in the middle when they attempt to 'just folks' humanize the baddies. Art by young Dave simons is the best this title has seen. A better inker than penciller, Dave has a ways to go

and problems to solve, but the promise is strong in his work, which reminds me in style of the early efforts of Wally Wood. I'm 90% CERTAIN of the Marauder's real identity before the last page unmasking, but I'm sure of a twist by next issue, so I'll keep my guesses to myself!

G. I. COMBAT #254... The stories herein deal with all manner of conflicts, from Sgt. Craig's flashback to WWI, the usual WW2 setting, to short hops in Korea and Vietnam. Brought to fiery life by one amazing writer and juggled into a splendid package by editor Murray Boltinoff... I've said this all before. This book continues to grow on me.

The SUPERMAN books... This is but a peccadillo, but it annoys me to no end to hear Superman utter his diety's name so often within the course of one of his many monthly adventures! RAO this, and RAO that! It seems so... unheroic. Did you ever hear John Wayne or Clint Eastwood run around, whining GOD this and GOD that at every opportunity? Nosiree! GREAT SCOTT seems more natural to pass Kal-El's lips, considering his small town upbringing. Toss RAO on the irritation Scrapheap along with "Old Friend," "Slimesucker" and the brand-new "Puke-Face."

GHOST RIDER #79... Two issues away from the big finale, this title continues to interest me. Writer J. M. DeMatteis is more at home here than on the ridiculous DEFENDERS. Bob Budiansky and new inker Kevin Dzubin are quite capable on the art chores. The best issues of the run have been those of the last year. I won't miss it overly much when it's gone, but I am looking forward to #81, and a substantial, SATISFYING conclusion to the Johnny Blaze/Zarathos dilemma. No cop-outs or dangling plotlines to further frustrate and confound the anxious reader will appear, I'm hoping.

WONDER WOMAN #302... I don't usually like to tell what goes on in any particular story, but this outing with the angst-ridden Amazon is so undistinguished that you won't mind a bit. On page one, Wonder Woman is TRAPPED. She's in chains, and while struggling to break free she flashes back to what happened last issue. She doesn't break free of her chains until page SEVEN, said effort causing a cave-in. Wonder Woman is still TRAPPED. She doesn't bust out of that until page TWELVE, said effort causing a crushing torrent of water to TRAP her again. WW rebounds more quickly this time, though, and swims to freedom by page THIRTEEN. The villain is dispatched with TREMENDOUS speed,

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in just a little over two pages. That had to be, because the story ends on page SIXTEEN. Dan Mishkin gets the booby prize for SHAMELESS PADDING with this sad story.

RAYS OF HOPE, or, NEVER END ON A SOUR NOTE... I have a tendency to leave out more than I put in one of these columns. If I'm not reviewing a particular title, I'll probably forget to mention a new artist across the street or marked improvement in a perennial dog. At the risk of leaving out a gem or two, I briefly note the people and books and directions that strike my fancy.

ALEX TOTH on the Challengers strip in ADVENTURE COMICS DIGEST ... the overall writing and art on ARAK... everybody involved with the new revival of BLACKHAWK... DON HECK pencils and inks on JLA... BATMAN, now that the bottom-of-the-barrel Vampire plot has petered out... FLASH and GREEN LANTERN for renewed life to the title characters... GEORGE TUSKA for a smash comeback from comic strip tedium to MASTERS OF THE UNIVERSE excitement... TOM YEATES, the saving grace of SAGA OF THE SWAMP THING... the art on SUPERMAN by CURT SWAN, a consistent surprise and joy... JIM APARO'S ability to keep BRAVE AND THE BOLD alive this long after BOB HANEY'S departure... DC's entertaining entry to the direct sales market, CAMELOT 3000... BOB OKSNER art livening up a dull time in DARING NEW ADVENTURES OF SUPERGIRL... the occasional worthy short back-up story in the petrified HOUSE OF MYSTERY... a knockout serles

knockout series of SGT. ROCK covers by JOE KUBERT... GIL KANE art on ACTION COMICS, almost making you forget the script... ALL-STAR SQUADRON as a whole, except for some of the talkiness... ARION with DOUG MOENCH fill-in scripts and the ever-improving JAN DUURSEMA ... CAPTAIN CARROT with less Roy Thomas and MORE SCOTT SHAW!... watching JOEY CAVALIERI blossom as a writer on the Green Arrow back-up in DETECTIVE COMICS... everything about SUPERBOY except for the too-frequently-mentioned time differences between teen and adult Kal... G.I. COMBAT and WEIRD WAR TALES for continued solid excellence ... KLAUS JANSON and DAREDEVIL ... AMAZING SPIDER-MAN'S resurrection from the ashes of mediocrity... DOCTOR STRANGE for bringing out the best efforts of WHOEVER is working on it this issue... INCREDIBLE HULK, for the best development/twist to that silly character in about ten years... enjoying LEE and DITKO Spidey in MARVEL TALES all over again... the revival of SILVER SURFER, now called ROM in in his new Marvel version... JOHN BYRNE on FANTASTIC FOUR... KERRY GAMMILL on MARVEL TEAM-UP, who is sorely missed on the now wretched POWER MAN AND IRON FIST... the creative team on STAR WARS, so consistent and good that one takes them for granted... MILTON CANIFF'S STEVE CANYON MAGAZINE, DITKO'S MISSING MAN, RICK VEITCH'S ABRAXAS AND THE EARTHMAN... Whew! That's a heckuva lot of interesting material to offset the drek and the fanboy pornography!

A COMIC READER wants to know what you think... agree or disagree with me? Write me at...

Sam Kujava
1157 South Fisk
Green Bay, WI 54304

Aardvark-Vanaheim News

Aardvark-Vanaheim plans a few special projects for January to March of next year, to wit: CEREBUS color portfolio of twelve plates, among which are three four-page vignettes as well as storyboards for a proposed animated Cerebus cartoon. Price is $15.00. Also out in that time period will be a CEREBUS COMPANION trade paperback featuring interviews with Dave Sim, unpublished artwork, sketches and four pages of ELFQUEST. Also planned is a second printing of SWORDS OF CEREBUS Volume 2.

Closer to the present will be a trade paperback of Michael T. Gilbert's stories including reprints of four stories and two or three new stories, one of which is a new Wraith adventure. STRANGE BREW is in the SWORDS OF CEREBUS format and costs $3.50.

CEREBUS No. 45, December. [12/15-12/20]

STRANGE BREW No. 1, December. 60 pages. [12/15-12/20]

Carl Barks and the Art of the Comic Book

— *by Michael Barrier* —

"Thank you for the copy of *Carl Barks and the Art of the Comic Book* by Michael Barrier, which we are thrilled to see finally in published form. It was worth the years of waiting, and we hope will supply the answers to the myriad of questions which Carl must answer thousands of times over. Now he can just say buy the Barrier book published by M. Lilien ..."

Garé Barks
(Mrs Carl Barks)

"*Carl Barks and the Art of the Comic Book* is the very long-awaited biography bibliography critique of the Good Artist's work by Michael Barrier. It is published in a handsome, sturdy, well-designed hardcover edition by M. Lilien of New York, with a lovely dust jacket featuring a self-caricature of Barks on the front and a color photo of the Duck Man on the back. Inside you will find a detailed account of Barks' life and career, with each story discussed and highlighted. There are many photos of Barks as a young man, sketches and cartoons he did for the Calgary *Eye-Opener* and as inter-office gags at the Disney Studios ..

If you are a fan of Carl Barks, you simply, absolutely, positively and unquestionably must have this book and right now. If you are a comic-book student, you must have this book to see how thoroughly and well comics can and should be studied ..."

©1982 — Don & Maggie Thompson -
The Buyer's Guide For Comic Fandom®

This beautifully illustrated book captures the essence of Carl Barks, the man who brought Donald Duck into the hearts of a generation of Americans. Only Michael Barrier, who is uniquely familiar with both Barks's life and works, could assemble this definitive introduction to Barks's creations.

Barrier traces Barks's life as a young cartoonist who eventually joined the Walt Disney Studios during the depression. Upon joining the Western Publising Company in 1942, Barks produced vivid tales which captured comic book readers' imaginations for the following two decades. Barks brought to life such unforgettable characters as Uncle Scrooge, the Beagle Boys, and the other zany inhabitants of Duckburg. Although Barks's art was readily accessible to children, his stories contained satire aimed at the foibles of a nation immersed in the Cold War and new-found material success.

In addition to chronicling Barks's life, this book provides a definitive bibliography of Barks's works. The bibliography is enhanced by quotations from Barks on specific works as well as comments from Kim Weston.

SPECIFICATIONS: 228 pages/hardbound/over 100 b & w illustrations/8" x 11"

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TCR Mailboat

DAN MADAJ, 339 Eighth Street, Ann Arbor, MI 48103: I felt you acted rightly, throughout, regarding the Shooter Purge matter (does he or doesn't he?). In fact, your restraint and level-headedness, given the quick flex of fanzine pulses, is remarkable. I liked the notion of the "reportorial error" growing larger but after the fact, if Shooter was indeed testing the fan waters. True or not, a good idea, and a good alibi, too! Shooter's glitzy disclaimer overlooked the fact that there IS a problem. The growth and interplay of the Marvel Universe may have been great at first, but it can't expand forever. Myself, I find much of the so-called continuity work does more harm than good in its mind-frying complexity and added weight onto already fragile plot credibilities.

So...what was the gist of the MASTER OF KUNG FU change, if the Purge wasn't it? Especially considering the genre, I've long felt MOKF to be Marvel's best book. Moench's writing was consistently strong, and Day's art the most visually creative in the medium. Sales seemed strong enough, and, if not, the direct-sales route could have been tried. Now, almost like a plot in MOKF itself, Day dies, so I guess I'll have to wait for the 85-page interview with Moench in a future COMICS JOURNAL, eh?

I'm not opposed to change, per se, on MOKF. (Spider-Man is a better example of a book overdue for change.) It began to wear a bit thin that Shang-Chi would fight fight fight month after month, and Fu Manchu would keep on reappearing every twelve or eighteen issues. Although I can understand the hesitancy to tinker with a working formula, it seems obvious to me that after a while stasis becomes a barrier. As on the tube, Captain Kirk can't be missing for three episodes while he's off-screen wrapping up an old romance on Placebo 88. "David" Banner can't stay in one town for a few weeks, or share his secret with someone who doesn't get snuffed before the credits. I got to thinking about this, again, last week when I noted A.B. Guthrie just came out with a new Way West/Big Sky book which fits into the early middle of that series. In comics parlance, that'd be like printing issue 3 in 1982, while #2 came out in 1946 and issue #4 in 1965. On the other hand, we have had a few more "hero deaths" (talking about movement and change) in the comics these days, none done especially well, I'm afraid. And we do have the "limited series," itself a laudable notion, although few have proven finite, complete in themselves.

Sullivan's letter triggered a few things. The notion of "money's worth." I've been in and out of comics a few times--what has lead me out has always been an especially bad case of collector's disease; that is, when I find myself acting more like a collector and less like a reader. Just as some of us lack what it takes to be astronauts or to reach the 18th screen on Galaga (alas), some of us lack the skills/oddities to be true collectors. Yet it seems to me that the field, by virtue of its repetitive cycle, is set up for collectors (or the casual reader), not us in-betweeners. Or at least I've had trouble getting comfortable in between. When I came back to comics in '77 I pointedly told myself I wasn't going to get into collectomania, wasn't going to buy FF #873 just because I had #850-872 and knew I'd want #874 because Joe Blow, Jr. was drawing it. But it's been difficult. I find I have to shore down my purchases month to month. Because...I don't want to spend more than a certain amount of money on comics? Partly. And partly because I don't have time to read more than a certain amount. But partly because of the "money's worth" matter. When I think back to my comics reading over the years, I'm surprised to note that the magic number is and has been about ten. There have been months when the number has been considerably less, even close to zero. (Hmmm, in recent years DD and MOKF have kept the cycle going more than any others.) And if there were considerably more than ten of especially good quality? I'd probably just raise my standards because of the reading-time matter. Anyway, what gets interesting for me is the upsurge of other companies, most notably Pacific and Eclipse. The possibility certainly exists that I may one day buy more non-Marvel/DCs than Marvel/DCs...something that only previously seemed possible, at least in the "silver age," back in the latish '60s when Tower was good, and the Giordano Charltons.

Another interesting aspect of "non-collecting as a philosophy--that is, buying for readability and interest--is the shift of "forerunners." I noticed this recently when moving my stacks of comics AGAIN (ran out of room in one closet; I've a rather big collection for a non-collector, hmmm). For instance, back in '77 it was the Perez Avengers that caught my eye. Then Ditko's Shade (I figure I was one of about thirteen who liked that series). Only MOKF, though, has survived since '78 without dropping an issue...

Finally, there IS one thing worse than having your parents or your peers saying "Don't you have enough of those?" Your kid. We'll be on our way to his multi-weekly video fix, and I'll have to detour for a moment to peruse the latest shipment at the Eye. "But Dad, don't you..." But that's kids these days.

TERRY BOGARD, 4560 Spaulding Road, Harvey, IL 60426: Hey, what's going on here? Even though I've been reading TCR for over a year now, even though I've been reading and collecting comics for over fifteen of my 25 years, this is not why I'm writing you.

Several months ago, I decided to write to you and send you something I thought you would have appreciated, but maybe I was decidedly wrong. What I mailed to you was called BUBBLE FUNNIES, MINIATURE COMIC BOOK COLLECTION with six books consisting of the collection [what follows described the books and their contents].

I assume you didn't like them, since I didn't hear from you or even a small mention in TCR to the other fans that may have been interested. Now the other reason I'm writing is that several issues ago a lady wrote a letter to you and mentioned something about black people not reading comic books. That is the most ridiculous thing I have ever heard. I myself am black and so are many of the people I know who do read comics, but I guess everyone's entitled to their own opinion.

Now I must ask you why you discontinued the TOP 100 comics list. I enjoyed it very much, checking to see whether I had each and every book listed in the top 100. Other than that, I find no fault with TCR whatsoever except I don't think that Jim Engel and Chuck Fiala are very funny (I hate admitting it, guys. Sorry.). I love TCR Mailboat and A COMIC READER by Sam Kujava and the book as a whole.

[Sorry, Terry, for not acknowledging your BUBBLE FUNNIES, but you must understand that we receive a lot of things over the course of a month and there is a lot of duplication. We had already been sent a set of the Marvel issues in the series by another fan--after we had already purchased them ourselves in a store. The DC comics were mentioned in #191, the Marvel and Archies were mentioned in #192. However, I want to thank you for sending them--and I've kept the Archie titles for my personal collection, since I didn't have them before.

Please, anyone who is expecting a personal reply from us, understand that letter writing is last on our admittedly selfish list of things to do, following all the varied tasks it takes to get TCR into your hands. That's just the way it is, and we're sorry about it. If you really truly need to talk to us, call us at the number on page 2 between the hours of 2 and 7PM Central Time, and if we're here we'll try to answer your questions. MT]

[Continued on page 34]

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
224
LOOK! THAT HOVERCRAFT'S HEADING STRAIGHT FOR US! WHAT THE DEVIL ARE THEY UP TO?
THE SEEKERS, ON BOARD THE HOVERCRAFT, ARE GAINING ON THE FERRY CARRYING GANG-LEADER LORETT!...
STAND BY TO BOARD HER, SUSANNE! AND LET'S HOPE OUR SUSPICIONS ARE RIGHT ABOUT THE R PRISONER PLANNING A BREAK...
OR WE MAY END UP STITCHING MAILBAGS, OR WHATEVER THEY DO INSIDE THESE DAYS!
THE SEEKERS
by J. M. Burns & P. Douglas
"YOU'RE FROM THE SEEKERS MISSING PERSONS BUREAU? WHO'S MISSING?"
"YOUR PRISONER, MAYBE!"
ABOARD THE FERRY TAKING LORETT! TO PRISON...
2305
WE BELIEVE AN ATTEMPT IS BEING MADE TO SET HIM FREE!
IMPOSSIBLE! THIS BOAT IS GUARDED FROM STEM TO STERN!
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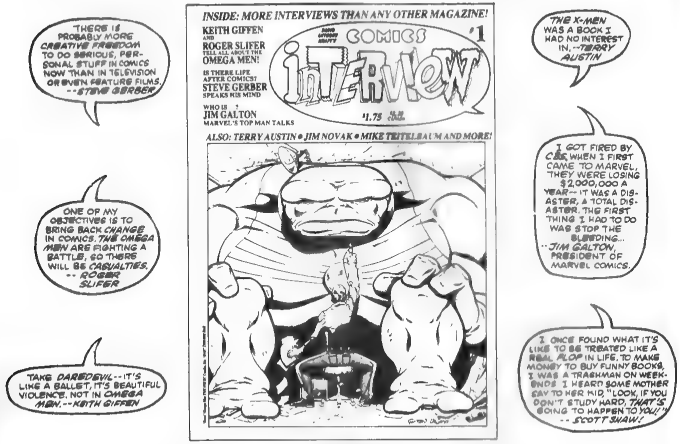
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The publisher of the Gene Day album FUTURE DAY, Flying Buttress, has announced plans for a new title called ADVENTURE EXPRESS, which will contain European stories heretofore unpublished in the U.S. The one announced feature is Jean Giraud's LT. BLUEBERRY.

The Neal Adams X-Men portfolio announced by Sal Q. publications has been cancelled.

Fantaco's DIAL "H" FOR HEMBECK title has been changed back to 50% new-50% reprints from THE BUYER'S GUIDE, as Fred found himself unable to provide a full book full of trivia as had been announced. The book will contain a framing story around the reprints as well as a never-before-published four-pager, "I Remember Soupy." Look for new Hembeck DATELINE: @!?# strips in THE BUYER'S GUIDE!

HM News

HEAVY METAL has published a squarebound collection of reprints from the first 3 years of the magazine called THE BEST OF HEAVY METAL. Included are "Ballade" by Moebius, "Den's Farewell"by Richard Corben, "White Night" by Zha and Nicole Claveloux, "Jet Man" by Angus McKie, "City of Flowers" by Philippe Druillet and Picotto, "Master" by Nicollet, "The Death of Orlaon" by Enki Bilal, "Going to Pieces"by Schuiten, "Mama's Place" by Arthur Suydam, "Approaching Centauri by Druillet/Moebius, "Virgo" by Caza, "Free Fall" by Moebius, and "Planet of Terror" by Paul Lamontellerie and Caza. The price is $2.95.

NATIONAL LAMPOON editor Michael Grossman has announced that the magazine will put greater emphasis on its comics content in the ensuing months, and among other things, promises an X-Men parody in a future issue. The January issue features a five-page strip drawn by Bill Sienkiewicz and colored by Steve Oliff, "Professional Golfers on Ludes," as well as a parody piece with illustrations by Howard Chaykin called "Honeymoon Haven." The February issue features a war comic parody called "Husan Heroes" by Frank Thorne with coloring by Oliff and a three-page Walt Simonson "Twilight Zone" parody. Also in that issue, three new strips are added to the FUNNY PAGES section: the return of TROTS AND BONNIE by Shery Flenniken, a Prince Valiant parody called KING OF THE CASTLE by Sean Kelly, Ted Mann and P. Craig Russell (beginning with a three-page opener), and a new strip which is described as being in the TINTIN tradition, SECRET AGENT XICO X by Tod Carroll and Cliff Jew. The March issue will feature a Michael Golden strip.

Media Review

I've gotten a lot of letters about MAVERICK and other assorted TV and movie projects which I'd love to run, but I'm afraid we're addressing a somewhat smaller audience than reads the lettercol, and so I've decided to address a few of the correspondents in this column. Jon L. Francis explores some of the reasons behind the cancellation of BRET MAVERICK and I think he's correct: the show's demographics, i.e. appeal to certain audience groups, was to too old an audience, and too rural an audience. But more importantly, it was a Silverman show, and not a Grant Tinker one--and though the programming head remained the same, I'd bet that that had a lot to do with it. Jon also mentions that the LEAVE IT TO BEAVER movie (my choice of title, LEFT TO BEAVER, apparently hasn't been chosen) will feature Frank Bank, Sue Randall, Richard Deacon, Richard Cordell and Stephen Talbot (Lumpy, Miss Landers, Fred Rutherford, Richard and Gilbert, for those who don't recognize the names), but Rusty Stevens' whereabouts are unknown, so the part may be recast. (I don't know what the mystery is; I'm positive that he's right there every week on the hill playing Officer Andrew Renko!) He mentions that the cast of LITB got together for the last time on a radio show in L.A. about a month before Hugh Beaumont's death, which included sketches starring the Cleaver family as well as interviews. He also mentions a proposed MAKE ROOM FOR DADDY reunion with Danny Thomas, Marjorie Lord, Angela Cartwright and Rusty Hamer (with no mention of Sherry Jackson or Sid Melton). And to answer your question Jon, yes, I'm sure there was a single version (as well as more than one album version) of the MAVERICK theme. I recall dimly an album which featured most of the Warner Bros. western themes of the '59-'60 period, but I don't have it, and can't give you the numbers (the label MUST have been Warner Bros.). I'm looking for the Ed Bruce 45 of the BRET MAVERICK theme myself.

D.H. Smith contributed a hefty letter filled with his favorites of present and past TV, and I'd say we're in agreement on better than 90% of your views, D.H. Sorry I can't find the space to print it.

To Bruce Williams: yes, the article you sent indicates to me that Robert Colbert was intended to be a permanent replacement for Roger Moore; my 1961 TV GUIDE set is incomplete and I found no mention of why he wasn't. If you wish me to make dubs of the MAVERICK episodes in question, simply send me a tape (VHS, that is) and I'll be glad to do so. I still need a little less than half the MAVERICK episodes, as well as any other of the Warner series of that time (western, that is) and two or three YOUNG MAVERICK episodes that were pre-empted in Milwaukee, if you've got any of them.

To Tom Hunter: Milwaukee doesn't have the CBS late-night package, so I missed the YOUNG MAVERICK rerun. My copies of the original episodes are rather poor dubs I was forced into making when tranferring my collection to six-hour speed from four, but again, if you want copies, send me a tape and I'll see what I can do. You might have something else I need. I don't have a source for stills from the original series, but my brother has picked up several at the larger comic conventions.

Bob Millikin: You're probably right about Colbert wearing Garner's clothing; they're approximately the same size judging by their relationship to Kelly, and Warner was notoriously cheap. I wonder why he was dropped as well--he certainly was beaten in woodeness by a lot of other Warners contract players. Bob corrects my TV GUIDE-source list of character appearance breakdowns: twelve Bret/Bart combinations for sure, with at least two others. He mentions other regular characters: Nobby Ned Wingate, Pearly Gates (played by Mike Road; episodes which didn't air here when I was taping them, i.e., the last season) and Melanie Blake (played by Kathleen Crowley). And there are two Beau/Bart shows. I don't have access to any Warner westerns, Bob, sadly, because I suspect I'd like to see the SUGARFOOT series as well as the fondly recalled Sugarfoot/Cheyenne/Bronco crossovers on THE CHEYENNE SHOW. I'll probably print the rest of your letter soon, but again, if you need some MAVERICKs, maybe we may be able to...

Speaking of reunions and such, by the time you read this, Viacom will have begun filming THE RETURN OF THE MAN FROM U.N.C.L.E.: THE FIFTEEN-YEARS-LATER AFFAIR, which is written and executive-produced by Michael Sloan. Robert Vaughn and David McCallum will be the only returning regulars... The next BUGS BUNNY film is called BUGS BUNNY'S THIRD MOVIE: 1001 RABBIT TALES. Though directed for the most part by Friz Freleng, Chuck Jones cartoons are included... King Features will be producing cartoon specials for CBS featuring BLONDIE, BEETLE BAILEY and BETTY BOOP. The half-hour shows are budgeted at $400,000 each, twice that of Saturday morning half-hours, though that's no assurance of quality. Apparently CBS didn't like anything that didn't begin with "B"; HAGAR THE HORRIBLE is set to appear in a series of specials for ABC...GREY-

STOKE: THE CREATION OF TARZAN AND HIS EPIC ADVENTURES began filming in Cameroon, Equatorial West Africa in November. No casting has been announced...Polygram Films announced its production schedule for 1983. Does it mean anything that BATMAN isn't on it?

I've been innundated (well, one or two letters have poured in) with requests for my views of the new fall shows, and far be it from me to deprive anyone of the possibility of disagreement. The fall TV season looked pretty bad in its original descriptions, but it turns out to be one with a minimum of offensive programs, with only one real stinker among the new shows. None of the shows seem to be garnering any big ratings (which, I guess, given their contents, I can understand), but I'm certainly watching more than I expected to.

The two shows I'm asked about most often are TALES OF THE GOLD MONKEY and BRING 'EM BACK ALIVE. Both have been written off by most critics as RAIDERS OF THE LOST ARK rip-offs. That both were bought because of the film is undeniable (and GOLD MONKEY reads a reference to the Ark of the Lost Covenant in its pilot episode) but to call them rip-offs is rather silly. By that logic, SUPERMAN was a rip-off of STAR WARS--after all, didn't both Krypton and Alderaan explode? They are all set in the '30s and Nazis are villains, but that's about it. In fact, its antecedents in pulps and comics are quite different: if RAIDERS is DOC SAVAGE, then GOLD MONKEY is TERRY AND THE PIRATES and BRING 'EM BACK is JUNGLE JIM. And no one ever considered those strips rip-offs of each other.

Obviously, these shows' sin is that they are not easily pigeonholed into a genre that the critics can get a handle on. Stupid, I say.

In any case, TALES OF THE GOLD MONKEY gets my vote as the more enjoyable of the two. It's not afraid to delve into fantasy or the fantastic (the giant monkeys; the various island civilizations) and the supernatural (the ghost story). Ex-Flying Tiger Jake Cutter is a simple commercial pilot who will be swayed by loyalty to America and sympathy for the underdog, his mechanic Corky is a semi-amnesiac alcoholic, his girl friend Sarah is an American agent with a mid-Atlantic accent, he's friends with a German minister who's actually a spy for the Nazis (but who likes Jake just the same), he has colorful old friends with names like Gandy Dancer, and best of all, he has a one-eyed dog who not only fully understands English and can say yes and no, but is also fully capable of sarcasm, and holds a grudge simply because Jake lost his glass eye in a poker game and isn't trying hard enough to get it back. With characters as colorful as that, and plots that aren't afraid to approach the fantastic (Jerry tells me the Flying Tigers didn't even exist in 1937), as well as more-than-adequate acting on the part of the cast, it's just a lot of fun. Stephen Collins, so wooden in STAR TREK: THE MOTION PICTURE (but then, who wasn't?) is perfectly suited to play this character in this period in my opinion. And any show that has a dog as a main character who isn't a mere pet can't be all bad.

BRING 'EM BACK ALIVE is entertaining as well, but lacks the looseness and tongue-in-cheek humor of RAIDERS and GOLD MONKEY. Bruce Boxleitner is fine as Frank Buck, if a trifle too much the super-hero (even the theme seems to have been "inspired" by John Williams theme for SUPERMAN). I like the show enough to tape it, but it could be helped with a little more fantasy. I like Cindy Morgan as Gloria Marlowe (more, actually, than Caitlin O'Heaney as Sarah on GOLD MONKEY) as well as Clyde Kusatsu and Ron O'Neal, the location footage is nice to look at, and the stories are fine. The ratings, though, have been miserable, and the show probably won't last out the season.

Luckily, the short fuse isn't burning this season, so most shows will go their ordered thirteen episodes before leaving, which is surely a blessing to shows such as THE QUEST, which would be gone by now if they were pulling the plug as fast as they used to. It's too bad; THE QUEST is another show with no genre categorization, hence has gotten rotten reviews and no viewers. Four diverse characters vying for the crown of the kindom of Glendorra by going on strange races to various parts of the globe, earning points along the way for unknown qualities barely hinted at in the riotously-thick poetry of the minister of information played by John Rhys-Davies. So far, it's Perry King's character that's most fascinating: he's a total believer in humanity who believes the best of everyone, though he isn't naive. Quite a breath of fresh air in these paranoid times.

I also like its competition in its Friday night timeslot. REMINGTON STEELE typifies the reason I like the particular series I like this season: the characters are constantly in development, with their relationships changing subtly from episode to episode. The fraudulent Steele is a total mystery, but then so is Laura Holt. The plots aren't terribly original, but they are fun in the way '60s detective shows used to be, and '70s shows weren't. It has parallels in its characterization with CHEERS, a sitcom which I've liked from the first. Sam and Diane's feelings for each other are not blatant, but just as we know Remington Steele and Laura Holt are going to come together at some point, so do we also know that they will too. It's unusually well-cast, and the actors selected enable the characters to appear as if they have past lives and activities outside of the bar (unlike its stablemate TAXI, whose characters seem to exist only to be in the garage no matter the plots). What's strange to me is that the show has found its style so quickly; most sitcoms take six or seven episodes to feel the format out. Case in point: NEWHART. Not only do I have to overcome the new profession and setting for Bob, but Mary Frann instead of Suzanne Pleshette, and also the attempts of the producers to find a style. It's not great yet, but even if it was, I might have trouble recognizing it immediately. The result will probably be worth waiting for.

Worth catching among sitcoms are FAMILY TIES (nice writing, great casting, subtle characters who talk to each other) and IT TAKES TWO (nice casting except for Billie Bird, and possibly the closest Susan Harris will come to SOAP's brand of humor). Less enjoyable, but still okay are STAR OF THE FAMILY (nobody in the cast stands out to guide the show), SILVER SPOONS (rather crude smart-kid/dumb-adult humor in the FACTS OF LIFE/DIFF'RENT STROKES "so-sensitive" tradition), and GLORIA (without the other ALL IN THE FAMILY members, Gloria seems positively stupid). 9 TO 5, with live audience instead of the one-camera format of last season, is okay, but still not very funny. JOANIE LOVES CHACHI is certainly no worse than HAPPY DAYS, though it doesn't particularly appeal to me. (It's interesting to note that both of those shows are now three years behind LAVERNE AND SHIRLEY in time; they're in '64, L&S is in '67--with both containing a weekly dosage of anachronisms). The one new sitcom I can get no handle on is SQUARE PEGS; obviously, it's not meant to represent life on this planet, but it still doesn't reach the heights of surreal humor of its predecessor series-skits on SATURDAY NIGHT LIVE (the source of most of the production and creative crew) and it lacks focus and structure. It is, however, the best of the Embassy comedies, and the first to be shot on film as a one-camera show. Too bad the young actors don't have their timing down yet...

THE NEW ODD COUPLE is okay as well, but I still don't see the point. It seems rather insulting that they use exact scripts from the original show for this one, inviting comparisons that are beside the point; one gets the idea that Garry Marshall's point is the same as all-black touring companies of Broadway musicals: "See, now you black people have YOUR version." The other problem I have with it is that I never liked the characters of Felix Unger or Oscar Madison to begin with.

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- ☐ THE UNCANNY X-MEN #167
- ☐ *WARLOCK #4

The one truly awful show is FILTHY RICH, a crude, loud, totally miscast show whose few humorous lines (courtesy of a writer I had previously admired, Linda Bloadworth) are demolished by terrible direction. It's been taken off due to ratings commensurate with its quality after having ridden M*A*S*H's summer ratings to renewal. Too bad it'll be back in March.

The season's only "super-hero" show went down with it, unfortunately. TUCKER'S WITCH is a nice little unassuming show with Catherine Hicks and Tim Matheson very comfortable as Amanda and Rick Tucker. The producers had the good sense to limit Amanda's powers to precognition and telekinesis (neither "real" witch's powers) and to make sure they didn't always occur at will. Again, the same flavor of gentile detective stories that I find on REMINGTON STEELE is present here. The other show which has it is THE DEVLIN CONNECTION, which doesn't,unfortunately, possess the charm of McMILLAN AND WIFE. Jack Scalia an unsatisfying replacement for Susan Saint James.

GAVILAN, thus far, has shown me that Robert Urich isn't very comfortable doing the required wise-cracking in the action scenes, that Patrick Macnee is not going to get the airtime commensurate with his ability, and that the plots are going to tend toward the ordinary. And MATT HOUSTON suffers from every excess other Spelling-Goldberg shows have, with the added obnoxiousness of the fake Texas accents spoiling the one early episode I saw. VOYAGERS is all right, with a nice premise, but a stiff as a lead in this case allows me to miss it most of the time. Instead I'm watching RIPLEY'S BELIEVE IT OR NOT!, which is diverting and not at all insulting, unlike a certain other ABC show that will remain nameless.

The one new drama, ST. ELSEWHERE, is being touted as "HILL STREET BLUES in a hospital." That's not a good way to give the show a chance, 'cause if it isn't (and it isn't) HSB fans won't tune in again, and if it is, those who don't like HSB won't. And it's the kiss of death to tell anyone how important a show is until after they find out for themselves. In any case, I can't tell yet whether the show will be able to allow me to sort out this huge cast of mostly unknowns, with even people I know not generating a great percentage of screen time. It'll also be seen whether they can overcome the depressing fatalism of such shows as MEDICAL STORY and DOCTORS HOSPITAL of a few years back, or whether the show degenerates into the farcical indicting attitude of Paddy Chayefsky's THE HOSPITAL. It hasn't shown itself to be that heavy-handed, thank goodness--and unbelievably, after three miserable years on M*A*S*H as the repellant Sgt. Rizzo, even G.W. Bailey is rather appealing on this show.

In the haven't-watched-enough-to-tell-and-don't-care-to category are THE POWERS OF MATTHEW STAR and KNIGHT RIDER. The latter is rather like a sophisticated version of THE DUKES OF HAZZARD; the former high-school neither ordinary enough to be real or fantastic enough to be interesting.

Overall, not a bad season, coupled with M*A*S*H (the new episodes being a bit better than last year's), HILL STREET BLUES and GREATEST AMERICAN HERO as the only holdovers among my favorites. The latter seems doomed by miserable ratings; the only consolation is that at least Ralph and Pam will get married before they get the axe. Another Robert Culp written/directed episode should appear before the tenth episode.

- R. Blabbit

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18 (ADAMS) 3
19-39 1
1 (1979) 1
2-14 1

ASTONISHING TALES
1 3
2 2
3-6,10,12 2
7-9 1
11,13-20 1
21-24,26-36 1
25 2

AVENGERS
1-5 (INQUIRE)
6-10 2
11-15 1
16-19 1
20-28 1
29-30 4
31-40 3
41-50 2
51-56,59,60 3
57,58 (WRAP) 4
61-65,68-71 4
66,67 (SMITH) 3
72-88,91-99 3
89,90 4
90 (ADAMS) 22
91-96 (ADAMS) 14
97 5
98,99 (SMITH) 7
100 (SMITH) 15
101-110 3
111-125 3
126-150 2
151-180 2
181-191 (BYRNE) 2
192-199 3
200 4
201-220 2
221-UP 1
SPECIAL #1 10
SPECIAL #2 5
SPECIAL #3 3
SPECIAL #4,5 2
ANNUAL #8,9 2
ANNUAL #10 2
GIANT SIZE #1 3
GIANT SIZE #2-5 2

CAPTAIN AMERICA
100 12
101-108 5
109 (ORIGIN) 6
110,111,113 7
112,114-150 3
151-156 2
157-179 1
180-199 1
200 2
201-227,254 1
252,253,255 1
256-UP 1
GIANT SIZE #1 2
SPECIAL #1,2 1
ANNUAL #1 1

CAT
1 2
2-4 1

CAPTAIN MARVEL
1-5 12
GIANT SIZE #1 3
SPECIAL #1 3
SPECIAL #2-4 2

DAZZLER
1 2
2-5 1
6-UP 1

DEFENDERS
1 16
2 8
3-5 6
6-10 4
11-20 3
21-30 2
31-50 2
51-70 1
71-99 1
100 2
101-UP 1
KING SIZE #1 2
GIANT SIZE #1 3
GIANT SIZE 2-5 1

DR. STRANGE
169 4
170-183 2
1 (REVENGE) 5
2-5 2
6-10 1
11-21 1
22-26 (STARLIN) 2
27-50 1
51-UP 1
ANNUAL #1 1
GIANT SIZE #1 2

FANTASTIC FOUR
1-20 (INQUIRE)
21-30 24
31-40 12
41-47 9
48 24
49,50 14
51-60 8
61-65,67-80 6
66,67 7
71,73,75,78-80 5
72,74,76,77 6
81-90 4
91-99 3
100 5
101-111,115-120 3
112,121-123 3
124-127 2
128 5
129-149 2
150,155-157 1
151-154,158-160 1
161-190 1
191-199 1
200 2
201-208,219 1
209-218,220,221 2
222-231 1
232-236 (BYRNE) 2
237-UP 1
SPECIAL #1 85
SPECIAL #2 20
SPECIAL #3 10
SPECIAL #4 6
SPECIAL #5 4
ANNUAL #6 3
SPECIAL #7-10 2
SPECIAL #11-UP 1
GIANT SIZE #24 2
GIANT SIZE #5,6 1

FANTASY MASTERPIECES
1 3
2-10 2
11-20 1
21-49 1
47 (SMITH) 6
48-57A 2
58,59 (STARLIN) 4
57-70 2
71-99 2
100 4
101-117 2
118 (BYRNE) 3
119,120,123 (RIB) 4
121,122,189-199 1
150-157 1
GIANT SIZE #1 2
SPECIAL #1 4
SPECIAL #2 2
ANNUAL #3,4 2

FEAR
19 (1ST REMORAD) 2

GHOST RIDER
1 7
2-5 3
6-10 2
11-20 2
21-39 1
40 (STARLIN) 2
41-50 1
51-UP 1

HOWARD THE DUCK
1 10
2 5
3 8
4,5 2
6-10 1
11-31 1
ANNUAL #1 1

HULK
1-6 (INQUIRE)
102 12
103-110 6
111-120 4
121-140 5
141 3
142-160 2
161-176,177 1
177,178 (WARLOCK) 9
180 (WOLVERINE) 7
181 (WOLVERINE) 15
182,183 3
184-199 1
200 2
201-240 1
241-270 1
271-UP 1
GIANT SIZE #1 2
SPECIAL #1 7
SPECIAL #2 4
SPECIAL #3 3
ANNUAL #,4,5 2
ANNUAL #6 (WOLF) 8
ANNUAL #7,8,9 3
ANNUAL #10 15

INVADERS
1 6
2 5
3-5 2
6-11 1
12-19 1
20 2
21-41 1
GIANT SIZE #1 2
ANNUAL #1 1

IRON FIST
1 (BYRNE) 10
2-5 4
6-14 3
15 (X-MEN) 16

IRON MAN
1 30
2 12
3-5 7
6-10 2
11-20 3
21-46 3
47 (SMITH) 6
48-57A 12
58,59 (STARLIN) 4
57-70 2
71-99 2
100 4
101-117 2
118 (BYRNE) 3
119,120,123 (RIB) 4
121,122,189-199 1
150-157 1
GIANT SIZE #1 2
SPECIAL #1 4
SPECIAL #2 2
ANNUAL #3,4 2

KAZAR
1 (1971) 3
2,3 1
4 (1974) 2
5-10 1
11-20 2
21 (1981) 2
22-49 1
50 1
51-UP 1

KING CONAN
1 28
2-5 18
6-UP 12

KULL
1 6
2,3 5
4-10 2
11-15 1
16-29 1
30 2

LUKE CAGE (POWERMAN)
1 5
2 2
3-20 1
21-40 1
41-47 1
48-50 2
51-56,58-70 1
57 5
71-UP 1
GIANT SIZE #1 1
ANNUAL #1 1

MANTHING
1 4
2-4 4
5 3
6-11 2
12-20 1
21,22 1
GIANT SIZE #1 2
GIANT SIZE #2,3 1
GIANT SIZE #4,5 9
1 (1974) 1
2-11 3

MARVEL COLLECTORS
1 7
2-4 5
5-10 3
11,12 1

MARVEL FEATURE
1 (1971) 12
2,3 6
4-12 3

MARVEL PREMIERE
1 (WARLOCK) 6
2 4
3 (DR STRANGE) 6
4 (SMITH) 4
5-10 2
11-14,16-20 1
15 (IRON FIST) 5
21-24,26-30 1
25 (BYRNE) 3
31-35,38-40 1
36,37 2
41,46,49,50 1
47,48 2
51-56 1
57-60 (DEVIL) 1

MARVEL SPOTLIGHT
1,2 3
3 (GHOST RIDER) 7
4-8 2
9-16 1
17-27 1
28,29 (MOONKNIGHT) 2
30,31,33 1
32 (GHOST RIDER) 3
34-50 1

MARVEL TALES
1 21
2 12
3 6
4 3
5 2
6-15 1
16-30 1
31-100 1
101-UP 1

MARVEL TEAM-UP
1 15
2,3 8
4 (X-MEN) 6
5-10 4
11-50 2
51-UP 1

MARVEL TWO-IN-ONE
1 10
2-5 5
6-10 3
11-20 2
21-40 1
41,42,44-49 1
43,50,55-59 2
51 (MILLER) 3
52-54 1
57-UP 1
ANNUAL #1 2
ANNUAL #2 5
ANNUAL #3,4 1

MASTER OF KUNG-FU
15,16 5
17 3
18-30 1
31-50 1
51-99 1
100 1
101-UP 1
GIANT SIZE #1,2 1
ANNUAL #1 1

MICRONAUTS
1 (GOLDEN) 4
2-5 (GOLDEN) 2
6-10 1
11-20 1
21-37 1
38 1
39-UP 1
ANNUAL #1 2
ANNUAL #2 1

MOON KNIGHT
1 2
2-5 1
6-14 1
15 1
16-UP 1

NICK FURY
1 (1968) 7
2,3 5
4-7 4
8-11,13-15 2
12 (SMITH) 3
16-18 1

NOT BRAND ECHH
1 7
2-4 5
5 4
6-8 3
9-13 2

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ANNUAL #1	.50
ANNUAL #2,3	1.

ROM

1	3.
2-5	2.
6-10	1.50
11-17	1.
18 (X-MEN)	2.
19-UP	1.

SILVER SURFER

1	60.
2	25.
3	20.
4	15.
5-7	15.
8-10	12.
11-18	9.
(1982)	3.

SPIDERMAN

1-10	(INQUIRE)
11-13,15	45.
14	50.
16-20	25.
21-30	10.
31-40	7.
41-50	2.
51-60	1.50
61-80	1.
81-89,91-93	.50
90,94	.75
95-99	1.
96-98 (DRAGG)	1.50
100	10.
101,102	6.
103-130	.50
131,132	1.
133-140	.25
141-160	2.
161,162 (X-MEN)	4.
163-170	1.50
171-188, 191-199	.50
189,190,200	2.50
201-DP	.25
ANNUAL #1	.25
ANNUAL #2	1.
ANNUAL #3,4	2.
SPECIAL #3,4	1.
SPECIAL #5-8	4.
KING SIZE #1	2.50
ANNUAL #9,10-18	2.
ANNUAL #13	2.50
ANNUAL #14,15	2.
GIANT SIZE #1	2.50
GIANT SIZE #2	2.
GIANT SIZE #3-6	1.

SPIDERWOMAN

1	2.
2-5	1.50
6-20	1.
21-37,39,40	.50
38 (X-MEN)	1.
41-UP	.50

STAR WARS

1	7.
2-4	3.
5-10	2.
11-20	1.
21-38	.50
39-UP	.25
40-50	1.
51-DP	1.

STRANGE TALES

101-(FIRST)	(INQUIRE)
102-109	18.
110 (DR STRANGE)	60.
111	20.
112,113	9.
114	12.
115 (DR STRANGE)	20.
116-120	6.
121-129	3.
130 (BEATLES)	6.
131-134	3.
135 (NICK FURY)	4.
136-138	3.
139-148	2.50
149-168	2.
169-177	1.
178 (WARLOCK)	5.
179-188 (GIMBEL)	3.
182-188	1.
ANNUAL #1	35.
ANNUAL #2	50.

SUBMARINER

1	7.
2-5	4.
6-10	3.
11-30	2.
31-70	1.

WARLOCK

1	6.
2,3	3.
4-8	2.
9-15 (STRAUB)	3.

WARLOCK & THE INFINITY WATCH

1	3.
2-5	2.
6-10	1.
11-UP	.50

WEREWOLF BY NIGHT

32,33 (REPR.)	5.
WHAT IF	
1	5.
2-5	3.
6-12	2.
13, (COMICS)	3.
14-20	2.
21-26,28-30	1.
27 (PREVIEW)	3.
31-UP	1.

X-MEN

1-10	(INQUIRE)
11-20	10.
21-30	7.
31-40	4.
41-49	3.
50,51 (REPRINTED)	2.
52 (SMITH)	10.
53-DP	1.

THOR

100,101(ANNUAL)	24.
102,107,109,110	12.
108 (NEWS)	15.
111-115	10.
116-120	9.
121-129	4.
130 (WIZZLER)	7.
131-136	4.
137 (THOR#131 REPR.)	6.
138-144	3.
145-149	2.50
150	2.
151-DP	1.
GIANT SIZE #1	12.
GIANT SIZE #2	10.
SPECIAL #1	8.
ANNUAL #1	8.
ANNUAL #2	5.
ANNUAL #3	4.
ANNUAL #4,5	2.50

D.C.

ACTION

300	6.
301-320	3.
321-390	2.
391-DP	1.
GIANT 33,34	4.
364-385	3.
GIANT -37	3.
386-424	2.
425,437,446	3.
447-480,490,492	1.50
484-489	1.
490-499	1.
500	2.
501-UP	1.

ADVENTURE

311-321	9.
322-345,347,350	6.
348,349,351	5.
352-372,375	4.
373,374,376-380	3.
381-400	2.
401-417, GIANT #30	1.50
GIANT-41,81	3.
418-424	2.
425	1.50
427-4.58	1.
459-466	1.
467-UP	.50

ALL STAR SQUADRON

1	2.50
2-5	1.
6-10	.75
11-UP	.50

AQUAMAN

11-30	4.
31-50	3.
51-99	2.
50-52 (ADAMS)	5.
53-58	3.

ARAK

1	2.50
2-5	1.50
6-10	1.
11-UP	.50

BATMAN

131-140	9.
141-150	8.
151-171	6.
172-180	4.
GIANT-17	5.
181-190	2.50
GIANT 24,27,30	3.
191-240, GIANT 45,52	2.
241-DP	1.50
GIANT-61,67	2.
249 (ADAMS)	5.
250	2.
251,252-281	1.
282,283 (BEATLES)	4.
284 (ADAMS)	5.
285-DP	1.
GIANT SIZE #1	12.
GIANT SIZE #2	10.
SPECIAL #1	8.
SPECIAL #2	5.
ANNUAL #1	12.
ANNUAL #2	8.
ANNUAL #3	5.
ANNUAL #4,5	3.
ANNUAL #6-7	2.50
ANNUAL #8,9	2.
ANNUAL #10	1.50
GIANT-SIZE #1	5.

TOMB OF DRACULA

1	7.
2-5	4.
6-10	3.
11-30	2.
31-70	1.

WARLOCK

500	2.
501-UP	1.

ADVENTURE

381-424	1.
425,437,446	3.
447-480,490,492	1.50
484-489	1.
490-499	1.
500	2.
501-UP	1.

AQUAMAN

11-30	4.
31-50	3.
51-99	2.

BRAVE & BOLD

145-51	4.
152,53	3.
154-57	2.
155-60	3.
161,62	4.
163-78	2.
179 (ADAMS)	9.
180-186,193(ADAMS)	7.
187-191,101	2.
100 (ADAMS)	4.
102 (ADAMS)	3.
103 116	1.50
117-150	1.
151-UP	.50

DETECTIVE

301-350	5.
351-368,370	4.
369 (ADAMS)	5.
371-390	3.
391-400	2.
401-UP	1.

DC PRESENTS

1	3.
2-10	2.
11-25,0	1.
21-25	1.
26 (TEEN TITANS)	15.
27-UP	1.

FLASH

131-150	5.
151-160	4.
161-170	3.
GIANT - 21	4.
161-180	2.
GIANT-24,26	2.
181-200 GIANT 28,30	1.50
201-216,220	1.
GIANT-231,11	.50
217-219 (ADAMS)	5.
221,222,224,225	1.
227,228,230,231	.50
223,226 (ADAMS)	3.
229,232	1.
233-274,277-279	.50
275,276	1.
294-299	.50
300	1.
301-UP	.50

GREEN LANTERN

31-40	5.
41-50	4.
51-75	3.
76 (ADAMS)	50.
77 (ADAMS)	20.
78-80 (ADAMS)	15.
81-84 (ADAMS)	15.
85,86 (ADAMS)	20.
87,89 (ADAMS)	12.
88	1.50
99	1.
100	2.
101-UP	1.

JIMMY OLSEN

134-40	6.
141-50	7.
151-70	3.50
171-90	2.
191-200	1.
201-232	2.
133 (KIRBY)	2.50
134-150	1.
151-164	.50

JUSTICE LEAGUE

31-40	5.
41-DP	4.
42-45	3.50
46-60	2.
61-80	1.50
81-93	1.
94 (ADAMS)	7.
95-102	2.
103-130	1.50
131-150	1.
151-170	1.50
171-DP	1.
191-192	1.
193	1.50
194-199	2.
200	3.
201-UP	1.

LOIS LANE

21-30,35	5.
31,32,34-50	3.
51-70	2.50
71-95,104	1.50
96-103,105-108	1.
112-157	.50
ANNUAL #1	3.

ANNUAL #2

METAL MEN

1-3	5.
4-5	4.
6-10	3.
11-27	2.
28-41	1.50
42-56	1.

MOLECULE

1	4.
2-3	3.
4	4.50

NEW TEEN TITANS

1	5.
2	4.
3	3.
4	2.
5-10	1.
11-UP	.50

SUPERMAN

165,167	8.
166,168-180	6.
181-200	5.
201-239	2.
240-245	1.
246-248	2.
249,251,253	1.
249,252,254	.50
255-299	1.
300	2.
301-UP	1.

WONDER (WOMAN)

121-130	8.
131-150	6.
151-170	5.
171-195,197,198	3.
196	4.
199,200 (JONES)	7.
201-250	1.50
231-UP	1.

WORLDS

1	4.
2-5	3.
6-10	2.
11-20	1.
21-40	.50
41-47,49	1.
48	2.
50-UP	1.

STEVEN GRANT, New York: Your comments about the (proposed or fictitious) plans for Marvel to kill off old characters and replace them has stirred up quite a hornet's nest, but I'm surprised no one has come up with the obvious solution.

Jim Shooter is quite right to be concerned about Marvel's burdensome continuity for a number of reasons. Too frequently, writers (and I don't except myself) have dragged out continuity as an excuse for a story, without regard to pesky problems like theme or character. The number of stories being done because one writer doesn't like another's interpretation of Marvel history and characters and decides to "correct" or rationalize after the fact flubs in Marvel continuity are on the rise. The rather anal obsessiveness with trivia on the part of fans hasn't exactly helped the situation either.

The simple solution to all this--except that it would require strict editorial enforcement--is for the writers to be aware of Marvel continuity...but DON'T REFER TO IT. Thor comes from Asgard. Fine. No reason for Asgardians to swarm all over the strip. Cap was frozen in an iceberg for twenty years. Fine. So why should we keep getting beaten over the head with it? What's he up to today?

Of course, avoiding the crutch of continuity will take more imagination... but that's supposedly what comics are all about. It's either that, or someday someone may HAVE TO wipe out the Marvel Universe and start over. Anyway, it seems to me that a little creative self-restraint would work a lot better than that. Comments?

[You've hit the nail on the head, won the hundred-dollar question, struck the bullseye. The theory of "continuity implant" as story IS self-defeating simply because you lock out the reader who wasn't around to read the original gaffe or gap in logic. It's nice to seal up leaks, but you don't need center stage to do it. While I wouldn't go as far as to say ignore all situations where a prior error could be corrected, I say you're absolutely right as far as plotting taking precedence over an issue's plot being "howcum we said Wanda and Pietro were children of the Whizzer and Miss America here, and now we claim they're Magneto's kids?"

Really, this kind of stuff is best done as a back-up filler in annuals under the "untold secrets" heading. (As a person whose only professional sales have been exactly the type of problem-solving we're talking about, I confess to liking the idea of a company's books being parts of one continuous whole--but I think that Julius Schwartz insisted that the exact problem we're speaking of be avoided by making the story one that could stand by itself. Roger Stern is a person who works the "rewriting" into a greater plot, as is Roy Thomas, whose ALL-STAR SQUADRON is loaded to the brim with the type of implanting we're speaking of but which still works for someone like me who has read only one or two wartime ALL-STAR COMICS.) The other alternate route to take is in titles specifically created for the task, a la WHAT IF? MT]

KEVIN T. BROWN, 7846F W. Lawrence Avenue, Norridge, IL 60656: I think Roger Stern owes you an apology now. Mainly for making himself a "Mister-Know-It-All" about what changes are going to be made at Marvel Comics. I'm sure he meant well when he started to write the letter, but it made me feel as if he were writing this with his heart (and his loyalty to Marvel) instead of his brain. Whether this was done intentionally or not, he still owes some sort of apology.

However, I DO have to agree on one thing he pointed out: You DID print news that had already been printed in another magazine. But, I have to disagree, too: you didn't print it in the Marvel News Column. Instead it was in your NOBODY ASKED ME BUT... column, a column which you state your opinion on what is going on in the comicsworld.

Now that that's out of the way, I can go onto happier notes:

I own the Legion H.Q. Blueprints!!

You don't realize how long I've wanted to say that. Ever since July, to be exact. And, not--they're not for sale, at any price. I just wanted to get that out of my system before I mentioned this:

I've already read WARP #1. And it's fantastic! By the way, today's date is the 4th of November, WARP #1 doesn't come out until tomorrow. I've had this book since the beginning of October; I was one of ten people to receive advance copies...photocopied copies. So, I would like to publicly thank Mike Gold for sending me this book! By the way, the mystery back-up in E-MAN #1 is a one-page ROG-2000 done by John Byrne! Also, I just read that Bruce Patterson is to start inking WARP with #3. I don't know if this is true or not, though.

Now onto comments about TCR #206. I really like INFORMATION CENTER, NOBODY ASKED ME BUT... and A COMIC READER. These are the three main articles I read first, along

with the current news, of course. Oh yeah, I like CAPTAIN KENTUCKY, too.

YAAKOV GORLIN, 147-08 Jewel Avenue, Flushing, NY 11367: Nobody asked me, but as long as YOU mentioned it...I waited longer than I intended to, but here are some comments on your last column. I was glad to see you mention the me/I mix-up in THE VISION AND THE SCARLET WITCH #2. My main comment deals with a similar, common error, the me/myself mix-up. I've seen at least two incorrect uses of myself lately, things along the line of "The list included Bob, Joe and myself" or "This belongs to my wife and myself." I spent about an hour looking for the quotes, but I came up empty. I couldn't resist mentioning them, however, and if you or anyone else can find them (to the best of my recollection, they were in Marvels over the last two months), I'd be most appreciative. I've enclosed the section on "Self" from Fowler Modern English Usage.

Another topic you brought up was the use of the apostrophe for plurals. This time I'll have to partially disagree with you. In my business (electrical engineering) we frequently deal with acronymns, and the "plural problem" frequently arises. To quote from the Government Printing Office Style Manual, "An apostrophe is used to indicate contractions, the omission of figures or letters, and THE COINED PLURALS OF LETTERS, FIGURES AND SYMBOLS." This is from the 1973 edition, however, and the newer editions may say otherwise. Another more recent style manual says the apostrophe should only be used when needed for clarity, such as "two I's," or "counting the c.o.d.'s." This same manual mentions that other authorities still sanction the use of the apostrophe in all cases. The moral of the story is that apostrophes HAVE their place in making things plural, although the latest style according to most authorities would be to NOT use them in the examples you gave. Their use in even these cases (DC's and the 1970's) can't really be called wrong though.

I don't know if you read the MARVEL NO-PRIZE book but one of the mistakes mentioned was from an old IRON MAN which mentioned his "transistor-powered jets." Transistors didn't power anything then, and they still don't, no matter what it says in IRON MAN #166.

Did you see that David Bruce Banner got a presidential pardon in HULK #279? I hope Robert gets one soon too.

Whatever happened to the SPIDER-MAN syndicated cartoon? Did it appear anywhere in the country?

A final note--I still avoid getting my new comics at the comic shops. There are at least two of us.

[There are at least three--if you notice, George Olshevsky's indexes feature photos of Curtis-distributed newsstand copies.

The "myself" controversy derives directly from the uncertainty of people who don't know when to use "I" or "me." They think (just as those who put "an" in front of "historical"--though they'd NEVER say "an history of the world") that it's more educated to use the word, when it is in fact quite the opposite.

The explanation in Fowler's of the usage of "myself" isn't very helpful unless you're familiar with the grammatical terms subjective or reflexive, but basically it says that "myself" shouldn't be used unless "I" is also part of the sentence (as in "I did it myself") or to make a sentence such as "We divided the check between my father, my son and myself" sound smoother.

The apostrophe question is best answered by the Gregg Style Manual, in my opinion, simply because it's the least confusing. Their exceptions to the rule (a single capital letter, especially vowels which would form a word if the apostrophe was not used, as well as lower-case letters which look strange with the s added) are easy enough to live with, since they turn up very seldom. However, they too could be avoided simply by putting quotes around the letter in question (Todd Klein's "S"s look like backward "Z"s) if you wanted to, though if you put the sentence itself in quote marks, which I just didn't do, you get a rather confusing mess ("His 'S's look like backward 'Z's").

However, the GPO's style book's more permissive usage could lead to even stranger constructions such as "That bunch of DC's' condition was pretty terrible," or worse, "How many of the two CBS's's programs do you watch?" (If you're of the opinion that an s should be added to any word ending in s to show possession whether it is pronounced or not). These constructions are rare enough to not worry about them, but they've turned up on occasion anyway.

The last we heard, the SPIDER-MAN syndicated episodes had been completed, but unshown anywhere. The old series (done by Grantray-Lawrence) was to be incorporated with the new, but it was pulled from the air in Milwaukee just before the new NBC shows debuted last year, so I won't be reporting the new series' sighting first hand in all probability. MT]

DAVE LONEY, N7 COMSUBLANT, Norfolk, VA 23511: Is Cat Yronwode certain? Is Jim S. out of his mind? Oh say it ain't so, PAH-LEEZE!

Listen, listen please: This scheme for "simplification" of the Marvelverse excites me just as much as cancer of the colon. I'm horrified, I'm appalled, I'm sick at heart.

For thirteen years now, I have diligently purchased each and every Marvel comic I could lay hand to, including numerous and expensive back issues. At this writing, I am less than four-dozen issues from completing my collection of Marvels from 1961 to date. It's been costly; it's been trying, but it's been worth it UNTIL NOW. There have been, believe me, a lot of truly stinko issues in that incredible heap of comics, stuff that I would never consider buying on a basis of issue-by-issue quality. But it has ALL been well and richly worth it, because every issue of every magazine has integrated itself into a truly sublime and vast mythology of interlocking adventure. The self-consistent scope of this mythos has been a source of abiding satisfaction to me. A hell of a lot of people have worked bloody hard to develop and preserve it, and I've appreciated their efforts in a special way. If this has often clouded my critical judgement, soooo what? I've cheerfully bought and read the lousy stories, because without them, the good ones were just that intangible bit incomplete.

But now...

Consider Roy Thomas's herculean and masterful reconciliation of Jack Kirby's erratically brilliant "fifth world" work with the established mythos. In a "simplified" Marvelverse, would this be necessary or even possible, let alone appreciated?

How many warning signs have we all missed so far? Those first Elektra stories, with Matt and Foggy and Elektra set in a distinctly late-sixties-looking college campus, did I ostrich that, or what? It was so smoothly done that I couldn't find it in me to object. How stupid of me, how blind of us all.

The first real cockroach to run across the dinnerplate of my own complacency was in a recent X-MEN lettercol wherein it was "established" that Scott Summers was/is in his mid-to-late twenties. But wait, wait! If this is true, then the first ten years or so of X-MEN antics NEVER HAPPENED. I'm pretty sure I read them, but, maybe I was hallucinating. Maybe Jim Shooter is hallucinating.

That was pretty bad, but now we are to be deprived of (my God!) MASTER OF KUNG FU by Doug Moench. Something is very wrong at the house of Marvel.

I do not understand the objection to allowing a character to age gracefully, at a natural pace. I calculate Scott Summers as being in his early forties. Does this automatically qualify him for a pot belly and a balding head? He's a mutant, for heaven's sake, any

competent hack should be able to explain his youthful vigor in those terms. The disparity in ages and attitudes between old sombre Summers and the vivacious Kitty is one of the things that makes this mag special to thousands of fans.

Any responsible writer should be able to deal honestly and ably with a super-hero of advancing age, and any reasonably inventive writer should be equally able to rationalize away the ages of those characters who MUST remain in their early twenties for life. In the Marvelverse alone, there's a tremendous variety of potential schemes for doing this: that mysterious pool at La Hacienda, the sacred waterskin from Kirby's run on BLACK PANTHER, Nick Fury's longevity serum from that MARVEL SPOTLIGHT story, the super-soldier formula, diverse Asgardian artifacts both established and potential, various Hank Pym/Bill Foster biochemical breakthroughs both established and potential, Dr. Doom's time machine, and, most obviously and intriguingly, the ELIXER VITAE of Fu Manchu. In the face of all this, rejuvenation is potentially available to any character in the Marvelverse, and by "legitimate" means. Rejuvenation by editorial fiat is illegitimate, unnecessary and STUPID.

(Hey, that's not to mention various Olympian and other mythological artifacts both established and potential, some further Curt Conners biochemical research, the alchemical formulae of Diablo...this is all coming off the top of my head, and I don't even write comics for a living!)

Jim Shooter, if you read this, then read me clearly. I'm a flexible guy, but I WILL NOT ACCEPT any Captain America other than Steve Rogers, not on a permanent basis. Any Iron Man other than Tony Stark had better be justified in an INCREDIBLY good story, on a par with, say, a Moench/Day MOKF. Reed Richards and Ben Grimm and Baron Strucker all DID serve in WWII, and I WILL NOT ACCEPT any further waffling with these facts. Do I seem a bit dogmatic here? This is MY hobby, Shooter, and I've kept the faith for a righteous long time! I'm pissed.

But let's be reasonable (you first). You and your editors and writers are no fools. I've read YOUR scripts, they're GOOD, on a par with some of the best AVENGERS scripting. You seem to have some feel for your characters; have a little for your fans. This whole misbegotten scheme to "simplify," eviscerate, and falsify the uniquely beautiful, cross-continuous tapestry of Marvel history that I "grew up" with (to use the term loosely), is ill-conceived, is monstrous, is unjustifiable, is STUPID. And, at the bottom line, it's unacceptable to even the most die-hard fan. That's me, and I'm reaching my limit, but fast.

[Obviously, you felt as I do, that now is the time to pick up pen and write to tell Marvel what a disastrous idea this would be. Even if there never was a speck of truth to the ideas repeated here from Cat's BUYER'S GUIDE column, it is valuable to make the stand now before there ever is. That particular peculiar idea of replacing two "old men" as Captain America and Iron Man has evidently been laid to rest for the nonce; the stink raised was justified.

I don't know how much I agree with "real-time" aging of characters at Marvel (or DC, for that matter), as much as it wreaks havoc with both logic (i.e. involvement in WWII) and your ability to accept the characters. Perhaps if it had been done from the first, it would be easier for me to see, but it's been nearly fifty years from the beginning of some character's careers, and they certainly don't seem to be approaching age 70. Fictional characters in print have the luxury that those on the screen do not: their fates are not inexorably bound by the aging or deaths of actors, and don't ever have to age. Surely, this idea didn't originate in the comics (look at the Hardy Boys and Bobbsey Twins, who remain at one age forever, their adventures updated on a regular basis). For me, I can easily accept this trait as "real," just as I accept bizarre occurances, characters and settings in the books as "real." It is only confusing and upsetting when the aging is done selectively.

My idea for the aging matter is for Mark Gruenwald to nail things down forever with a Watcher-narrated "What If Marvel Characters Aged at Normal Rates?" with a final word by the guy who knows why they don't. (There's another reason why they don't follow the calendar: the very cross-continuity you love. I recall a span of FANTASTIC FOUR issues in the sixties which if plotted on a calendar might only take a few weeks while the issues in question were spread over more than a year. As long as there are continued stories and interlocking continuity between different titles, this irreconcilable difference in how long the adventures take can not be matched to the actual time span of the comics in the real world. The only way it could be is if there were actual adventures which took the entire month, or a notice when they didn't that "hey, it's been a month since we saw Galactus, right?"...neither of which is very helpful to the generation of future plots, and neither of which has been done in the first twenty years of Marvel Comics.)

Unfortunately, with Marvel deciding suddenly that Scott Summers HAS aged enough to be in his mid-to-late twenties, it means that his contemporaries have as well; that Marvel history is around ten years old at the top, and six or seven at the least. Unless you accept that spurious grave-marker on Jean Grey's grave (born: 1956), which made her seven years old when the X-Men debuted...then Jean died when she was, uh, fifteen, in Marvel time--unless Marvel-time aging began before she was born, in which case she's only three-and-a-half in '63 and twelve in 1980--or two when she first appeared as Marvel Girl and eight when she Phoenix-ed out. Uhhh...

Someone know Albert Einstein's phone number? MT]

JOHN G. PIERCE, 55 Haldy Avenue, Columbus, OH 43204: I was moved to write because of something in the Mailboat which really disturbed me. I refer to the letter from a Mark Panlaccia, in which he takes issue with the opinions of Mr. Sam Kujava. It is not the individual opinions that bother me; in some cases (as with CAPTAIN CARROT, for instance), I happen to agree with Mark instead of Sam. That's not the issue. HOW Mark chose to express his opinions--and condemn Sam Kujava as a person--is what bothers me.

"Maybe you can't read very good" (Mark, try "Maybe you can't read very WELL" if you want to be grammatically correct)... "what's losing to a loser?"..."I've seen your little attempts at humor!" Granted, Mark could have been a lot more vitriolic in his attacks on Sam, but even what he DID say was too much. Can't we separate disagreements with someone else's opinions from attacks on that person as an individual? Can't we learn to say, "Well, that's your opinion, and you're entitled to it, but I prefer to think that..." and so on? Maybe not, from a lot of what I've seen in fanzine lettercolumns in particular, and fanzines in general in the last few years.

Now I'm aware that nobody likes a person who points to the "Good Old Days" and talks about how much better they were, but nonetheless, I feel constrained to say that, in the early days of comics fandom, there was a spirit of camaraderie (for lack of a better word) which didn't lend itself to the promulgation of very many personal attacks upon fellow fans because of disagreements.

And--for heaven's sake, folks--we're talking about comic books here! You'd think the topics under discussion were life-and-death matters. They aren't. They happen to deal with

splotches of ink on cheap paper, in case we've forgotten. We are NOT discussing the benefits or dangers of nuclear energy, supply-side economics, Communist expansion, or anything like that. We're talking about fiction, not fact. Fantasy, not reality.

To Mark Panicia, I would say that comics are my favorite form of entertainment, too, but that doesn't mean that I'm going to deliver a verbal fusillade at anyone who dares disagree with my own cherished opinions (some of which, I've noticed, are subject to change from time to time). I can't honestly claim that I haven't gotten uptight over expressions of contrary notions on the part of someone else, but hopefully, over the years, I've learned not to attack the person along with his opinions.

Fandom has always been a place for lively exchanges of opinion, and I've no wish to see that stop. There is, however, a difference between "lively exchanges" and "deadly broadsides," which is what we're seeing more and more of in fandom these days.

Therefore, as fandom's resident Quaker, and thus, peacemaker, I would like to issue a call for peace in our ranks. Remember the Golden Rule, and treat your fellow fans the way YOU would want to be treated--and I'm sure none of us really enjoy being the recipient of vitriolic personal attacks. We can agree to disagree, but let us disagree agreeably. Fair enough?

(And now that I've said all that, let me say, Mike, that I AGREE with your comments on Keith Giffen, and I HEARTILY concur with Don Rosa's statement about SUPERMAN I and SUPERMAN II. Like Don, I'm fed up with people's saying that SUPERMAN II was superior to SUPERMAN I. And by the way, this is NOT a matter of splotches of ink on paper like I discussed above. I consider it a very serious moral issue when formerly upstanding and decent fictional figures like Superman and Lois Lane are turned into sloppy role-models who advocate, by example, sex, drinking, smoking and swearing. As Don said, "SUPERMAN II appealed to non-devotees with its sex & violence!" Still, I don't plan to sling mud or mail excrement to anyone who disagrees.)

(And by the way, Mike, a salute to you for your calm, reasoned responses to sometimes outrageous remarks from some of your readers.)

[Considering how doped-up on Sine-Off I usually am, it's no wonder I can remain calm. I also make sure that I never operate any heavy machinery. MT]

KEVIN SORENSEN, 215 Edward Avenue West, Winnipeg, Manitoba, CANADA R2C 2H7: In response to Mike Sopp's letter in TCR #202: Mike, you are not the only person on this Earth who liked SHE-HULK. If John Buscema had stayed with the book a little longer, the book may still be running today. In an offbeat way, Buscema made SHE-HULK look beautiful--something Mike Vosburg couldn't achieve in the two years he spent on the book. As for her status in THE AVENGERS, I fear her run will be as short-lived as Tigra's. Her characterization was good in her first two adventures, but now there is too much emphasis on the Wasp and Yellowjacket. Let's hope Roger Stern will give her a chance to shine. I loved the interplay between her and Hawkeye even more than that between Tigra and Jarvis.

I would also like to thank you for printing my letter in #202. Now come the explanations before the backlash sets in (if it hasn't already). I wrote the letter primarily to let off steam at DC for cancelling ADVENTURE COMICS. If a company will cancel their longest-running title, they'll cancel anything, including the character they are most identified with. Even worse than cancelling it in the first place is bringing it back as a reprint digest. Reprints in general I can accept, but changing the size of the book after it has been in a certain format for over forty years is unforgiveable. Judging from the sales of digests, we'll be lucky to see ADVENTURE COMICS reach issue #500. Not that that many will care to buy a digest just because it has reached #500.

TALES OF THE NEW TEEN TITANS was a bit of a letdown. WHY, OH WHY won't Wolfman and Perez acknowledge the existence of such characters as Hawk and the Dove, Bat-Girl or the Harlequin? These characters all have fans who have seen little or nothing of these characters since the cancellation of the old series. And, uh, fellas, if you would have read TEEN TITANS #50-52, you'd know that Titans West consisted of Golden Eagle, Lilith, Gnarrk, Hawk and the Dove, Bat-Girl and Beast Boy, not Beast Boy, Golden Eagle, the Bumblebee, Robin Wonder Girl and Kid Flash, as Robin is shown saying. In case Messrs. Perez and Wolfman slept through the last revival prior to their own, Teen Titans East consisted of Robin, Kid Flash, Wonder Girl, Mal (a.k.a. the Guardian and Hornblower), Aqualad, the Joker's Daughter (a.k.a. The Harlequin), Speedy and the Bumblebee. Next time, do your homework, fellas. 'Nuff said about that.

The Titans' regular magazine continues to be entertaining, although some guest shots by the aforementioned characters couldn't hurt. ALL-STAR SQUADRON is great even without Rich Buckler; Adrian Gonzales maintains the flavor of Buckler's first issues. ARAK is a visual stunner, but otherwise your typical run-of-the-mill sås hero. CAPTAIN CARROT is ludicrous, even moreso than the comtitition's fairly dire G.I. JOE, TEAM AMERICA and the lamented DENNIS THE MENACE. Hopefully, all four books will share each other's company in cancellation. WONDER WOMAN has never looked better, even though I wish Romeo Tanghal were still on the book. Let's hope Gene Colan never leaves the book. NIGHT FORCE is a yawn, as is SAGA OF THE SWAMP THING. FURY OF FIRESTORM is a big favorite of mine. This is Gerry Conway at his best.

Why is Dynamic DC giving most of their new books such long titles? I half expected them to name Supergirl's new series THE SENSATIONAL, STUPENDOUS, EXCITING, COLOSSAL, DARING NEW ADVENTURES OF SUPERGIRL. Or are they saving that one for the third revival?

BRIAN DOHERTY, 11598 West Ride Drive, Jacksonville, FL 32217: Lots of good news this issue, with all these new companies coming out. I'm especially looking forward to Archie's foray into direct-sales super-heroes. They're really changing with the times in a big way, I see. I have a great interest in the Mighty Crusaders now, because just two days ago I picked up FLY MAN #31 for only 15¢, and was very impressed. Let's hope Buckler can keep up the standards set back in the sixties.

With Gabriele starting his own company (SPACE GIANTS? Jeez!) and Carbonaro working at Archie, I guess the much-ballyhooed Thunder revival is dead, which is not such a terrible shame; that first issue was truly awful stuff.

The item about the Spirit and Nemo movies was great news too, but I had heard it already on ENTERTAINMENT TONIGHT. (An awful show, I realize, but since you dropped poor old Rona from the staff, I couldn't depend on the reader for movie news anymore, and I have to get it somewhere!)

Your letter page comments about that Dirty Pegleg, Black Pete, were hilariously on target, by the way. On the whole, I probably enjoy reading the Mailboat more than any other part of the zine, at least since FC stopped appearing here. (By the way, I have a question that I need to have answered, and perhaps you can help me--in the FC ads in the Spirit, who was that who portrayed Denny Colt? He looked perfect!)

Ed Krieg wonders about the state of the adventure strip nowadays. Well, it's certainly limited, but those that my paper carries are all top-notch. It gets BUZ SAWYER, STEVE ROPER (which

Ed doesn't like), and borderline adventure strips like GIL THORP and MARY WORTH, which I like even though no one else seems to. Or no one else admits to. I would worry more, as you have in issue #198's letter page, about the state of the humor strip. When a strip as stupid and unfunny as GARFIELD is as popular as it is, it's obvious people nowadays just aren't exposed to classic humor in the comics anymore. Someone should send care packages consisting of the Smithsonian strip book to GARFIELD fans the world over. I mean, there are only four comic strips nowadays that ever manage to make me laugh--BLONDIE, PEANUTS, FUNKY WINKERBEAN and DOONESBURY, and most of those only rarely. I'm beginning to read the comics more out of habit than anything else, which is a shame.

Judging by the Maple's comments, and some by Keno Don a few issues back, the Swamp Thing movie has not been too widely circulated. Well, I saw some of it back in May, after going to see ARTHUR with a few friends. In the middle of Arthur I got bored, went out for a drink (of water, I hope! MT), played some video games in the lobby, and instead of going back to see Arthur I went into SWAMP THING, just in time to see Swampy and Louis Jourdan--who looked like a giant celery stick who had fallen into a mud puddle--beating on each other with logs! Classic stuff! Much funnier than ARTHUR, at least to someone like me who finds someone being perpetually drunk more tragic than funny.

I'm glad Mr. Paniccia brought up the Legion in his letter...it gives me an excuse to talk about them. As a fan of the Legion from way back, who stopped buying it when Conway took over, I must say I find this year's Levitz/Giffen model to be great! It's filled with the kind of little characterization bits that I love, and Giffen's art seems perfectly suited to the Legion. I find it hard to believe that this is the same artist who used to do Kirby imitations back at Marvel. (I'm talking about THE DEFENDERS here.) All in all, the Legion is better now that it's ever been.

And then my letter. Oh boy. What we got her, Mike, is your basic failure to communicate. I was not--and never would--"throwing stones at someone who enjoys those sixties super-heroes." I would never do something like that. I was envincing MY dislike of most of those comics. I didn't even imply any condemnation of people who enjoy that kind of thing, and I sort of resent your saying that I did. And what does my liking (I'm not exactly a fan) GENERAL HOSPITAL have to do with it anyhow? You can stop chuckling now, Mike.

As far as CONAN #100 goes, that unscrupulous dealer I mentioned kept on saying it would be in soon, not telling me it would be in at the price of $2.50. And, not being thoroughly stupid, I tried to find it at a newsstand and it was (sob!) gone. I was just lucky I was employed at the time or I couldn't have bought it at all. (Sad ending: for those of you that missed it, CONAN #100 was a rotten comic.)

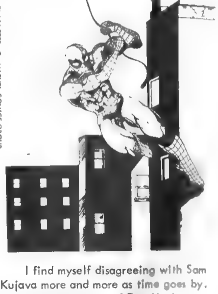
You SHOULD air all your interests in TCR, if only because I would like to know what they are. Anatomical pickling comes to mind.

I just realized that you might have been kidding about some of those interests, but if you weren't, please settle an argument a friend and I were having: Is a peanut a nut or a legume?

I'm into record collecting too; I'm working on the Who right now. (At this moment, I'm playing WHO'S NEXT as mood music for my LOC writing. Getting in tune to the straight and narrow.)

Piano leg socks?

Your NOBODY ASKED ME column is a fantastic idea! Please have it every issue! As I said in a previous letter, I enjoy reading and respect your opinions a lot more than Sam Kujava's. Loved your comment about "Marvel is power."



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I find myself disagreeing with Sam Kujava more and more as time goes by. His characterization of Don Heck as a great artist is laughable; mighod, just look at that atrocious Trapani-inked work in the latest JUSTICE LEAGUE! Stiff, forced poses; shoddy, uninspired layouts; muddy storytelling; this stuff is indefensible. It seriously marred my enjoyment of the third part of what is the best JLA/JSA team-ups since ghod knows when, despite the fact that my beloved JLA is again being pushed out of the spotlight by some stupid guest-stars, the horribly dull and insipid members of the All-Star Squadron. Why, it's part three and the League and the Society haven't even met yet! Add to this the bad selection of JSAers (I am sick to death of Power Girl, Fate and the Huntress) and you have a story that is not great, but still light years ahead of most of the previous encounters of these two groups. What do you think about this story, and recent JLAs in general? If you print this, could you discuss it? I'm much more interested in your opinion than in Mr. Kujava's.

By the way, is no one going to mention the fact that the ending of the Contest of Champions made no sense whatsoever, 'cause it was a tie?

One last thing, about color overlays: one thing that Giffen does with them that I love is use them for Brainy's force shield belt. At last it looks like a force shield, instead of a dotted line!

(It's probably best suited for the portrayal of invisibility, so with the new Invisible Kid being introduced recently, the timing is perfect. I don't object to its use if there is a legitimate reason other than its being something new.

The Milwaukee JOURNAL just recently took the opportunity of a storyline's conclusion to drop THE AMAZING SPIDER-MAN, which it had carried since the strip's inception. I have this choice of story strips now: MARK TRAIL, MARY WORTH and ANNIE. I only read ANNIE. (And I love it.)

A peanut is a nutritional taste treat, good any time of day, by the tin or the handful. (What makes you think I'd pull your legume?)

Buttering up the editor isn't going to help you much, Brian. I agree with Sam; Dan Heck is doing pretty good work on JLA. Granted, Sal Trapani is not an inker I would choose, but the Rodriguez-inked issues are fine. (I confess that nostalgia has much to do with my art preferences; people like Heck and Carmine Infantino drew comics I loved as a kid, and I find none of the deficiencies others find in their new work because of it.) Your opinions are valid--for you. I like his work.

And again, I don't share your view of the All-Star Squadron. I like the characters; I like the "anything-can-happen" feeling EVEN THOUGH Roy is locked into existent DC and real-world history (which only serves to make it seem all the more real to me); and I like the idea of a group of characters who weren't included in the original stories mostly through the business requirements of the time (when the paper rationing occurred in 1944 the JSA became a haven only for characters that appeared in the All-American line of books, locking out people like Johnny Quick, Liberty Belle, Robotman, the Shining Knight, Zatara, Mr. America, Aquaman, Manhunter, Air Wave, Crimson Avenger, Green Arrow, Vigilante, Tarantula, TNT, and the Guardian--any one of whom might have become a member if the group hadn't been split--as well as lesser AA group heroes like the Whip, the King, Sargon, the Gay Ghost and Hop (Guardian Angel) Harrigan among the adult heroes

not added because of the membership freeze. DC heroes Doctor Fate, Starman, Hourman, the Spectre and the Sandman were victims of the split as well, losing their membership through the rest of the '40s--as well as their own strips.)

But I agree with you that the five-part JLA/JSA/ASS team-up wasn't a great story. Not only was the dip in quality very evident when going from ALL-STAR SQUADRON to JUSTICE LEAGUE (though plotted together, the Conway version of the same story Thomas was writing had a totally different feeling), but the artificiality of the various missions was terribly underscored in the fifth part, in which everyone just got together and went ahead in time to stop Per Degaton from doing all the stuff he'd done, thus negating the validity of the previous four issue's events. To top that off, Roy had just used Degaton last year with the same exact conclusion: nobody remembers anything. This would indicate to me that two things are lacking in the JLA/JSA team-ups and the JLA in general: a storyline that isn't simply another world crisis "bigger than ever before" --and any trace of soul in Gerry Conway's writing. It's been over a decade, and he's yet to write anything that has ever seemed more than words on paper. I guess there's little hope that he'll be taken off the book, though, so I'll simply have to grin and bear it, right? (Y'see, if JLA was run anything like the All-Star Squadron, it wouldn't be so boring. Obviously, the book's NOT about characterization, it's about the inter-action of a bunch of super-characters. Len Wein knew this when he was writing it, but seems not to know it now or is unable to impart it to Conway. Englehart knew it. Thus, the particular faces are not important, since the plot devices are problem-solving and not character-generated, and therefore the restriction to the ten or twelve current members as alternating participants in the adventures is not only unnecessary, it's stupifying. For a book that's run over 200 issues, there have been relatively few guest-stars. If I was running things? I would've had (by this time) regular appearances by Supergirl, the Black Orchid, Ragman, Captain Comet, A-Man, the Thorn, Batgirl, Mr. Miracle, (the Doom Patrol's) Robotman, Plastic Man, and yes, Captain Marvel; in each case, they would've been the fourth or fifth member in a given adventure so as not to jeoparadize sales, and they would have given a reader a hook beyond Conway's rehashes of old Gardner Fox plots. Naturally, the sameness of the roster over the past twenty-plus years is largely due to the apparent unwillingness of DC to try to create new super-heroes who aren't so totally different and unique that they wouldn't fit into the group even if the roster was opened up. Firestorm, both in age and temperament, was an extreme longshot for membership, except that he happened to be in a strip written by the same writer doing the JLA. Let's face it--if the New Teen Titans had existed three years ago, he'd be there.) MT]

ANDREW J. MacLANEY, 1511 Illinois Avenue, Lansing, MI 48906: Well, I've done it! I've sat down at this battered old typewriter to type a letter of comment to TCR! And what prompted me to do this, you ask? Well...

I noticed in issue #204 that you asked whether Buddy Holly was nearsighted or farsighted. The answer is that he was extremely nearsighted; it's said also that he had severe astigmatism. And in fact, Buddy wore contact lenses for a while, but discontinued wearing them because they hurt his eyes. Anyone who is a TRUE Buddy Holly fan, as I am, would naturally know THAT! Now, does anyone have a question about Richie Valens or the Big Bopper?

This is kind of late, but I suppose better late than never. I wanted to reply to Sam Kujava's column in #202, in which he mentioned how ludicrous it is when lettercol writers compare their favorite pencil-pusher to Leonardo or Rembrandt. I suspect he had my letter (from NEW ADVENTURES OF SUPERBOY #29) in mind when he made that statement. Well, all I can say is that I was TRYING to be ludicrous! Of course, no comic artist, no matter how good, could possibly come close to equaling the work men like Rembrandt or Leonardo created. My point was that certain comic artists (no names mentioned), I feel, are to their craft what Rembrandt or Leonardo were to theirs. In other words, they're to comic art what Rembrandt and Leonardo were to fine art. Okay, Sam?

One thing I've always been curious about is what ever became of letter writers of years back? For instance, whatever become of Guy H. Lillian III? What became of Gary Skinner, or Juan Cole, or Scott Gibson, or David Dasch, or Gerard Trano or Joe Peluso? These guys, among many others, wrote tons of letters to comic books, and I'm not ashamed to admit that they inspired me to do the same. Whatever became of Bob Rodi, or Mike White, or Dave Truesdale? Are any of these people still among the living? Does anybody know?

[Well, I would venture to guess we'll be hearing from at least one or two of the above soon after this appears. MT]

DAVID M. HARSZLAK, 175 Helen Street, Cheektowaga, NY 14206: I'm writing this letter to inquire as to whether or not Sam Kujava REALLY READ the MARVEL SUPER-HERO CONTEST OF CHAMPIONS that he reviewed in TCR #203. If so, then how come he failed to mention that issue #3 contains a major error in the story? What error am I talking about? I'm talking about the final results of the contest as stated in the story not agreeing with what was shown in the pictures.

At the end of issue #2, the contest was tied at one apiece with neither the Grandmaster's teams or the Unknown's teams taking a clear-cut lead in the contest. During #3, however, the Grandmaster's team wins the third contest taking a two-to-one lead in the series. In the last contest, however, Shamrock takes the fourth part of the Golden Globe of Life on page 17. The caption at the end of the page reads: "Final Score: Grandmaster--3, Unknown--1." If you turn back to page 11, however, you will find that this caption really should read: "Final Score: Grandmaster--2, Unknown--2," as Shamrock is stated as being a member of THE UNKNOWN'S team and not THE GRANDMASTER'S team! This, of course, means that the "great contest" ended in a draw, and that the final chapter DID NOT REALLY HAPPEN! Thus, the Grandmaster is really still alive and the Collector is still dead! It should be interesting to see if Marvel makes any comment on this one!

From what I can gather locally, most people read the first issue, found the story to be totally ridiculous, and never bothered to read the rest. Other people I've talked to just bought the three issues and filed them away in their collection, not even bothering to read any of them! What this all means is that whenever I bring up the subject of the mistake at the ending of CONTEST OF CHAMPIONS, most people look at me with a dumbfounded look in their eyes, because they never read the series or the third issue, and thus, don't even know what it is I'm talking about!

I know I'm in the minority when I say this, but to put it bluntly, I thought the CONAN THE BARBARIAN movie stunk! I found the soundtrack to be an obnoxious assault on my eardrums and the acting to be terrible. Conan may be a barbarian, but at least he has some intelligence. In the movie, he comes off about as smart as the old Hulk (before he became under the control of Bruce Banner). I stirred up a hornet's nest locally when I had a review published in a fanzine put out by one of the local comics shops. No one could believe I didn't like the movie, which I originally saw on a sneak preview one month before its actual release. I took a lot of ribbing because of my opinion, and even now after the movie has come and gone from our area, I still feel the same way and still have the same opinion. It stunk. Period.

THE SWORD AND THE SORCERER was one movie that shows just what

might be done if the people making the movie really get into it. It was made for less than a million dollars, and was ten times as enjoyable than the over-priced CONAN. TS&TS even had better special effects and much more pleasing sets! I, for one, am definitely looking forward to the sequel! And judging from the fact that TS&TS has made more than $20,000,000 to date, and the fact that the movie was made for so little, you can be sure that the sequel movie, TALES OF THE ANCIENT EMPIRE announced at the end of TS&TS will definitely be made and released.

[Sorry that I had to edit your letter, David. I enjoyed reading your views on all the other films released this summer.

Me? I read MARVEL SUPER-HERO CONTEST OF CHAMPIONS #1 --and, because I'm the kind of person who LIKES team-ups of mobs of characters, liked it. Unfortunately, #2 and 3 didn't turn up on the newsstands around here, so it'll be a while until I can find them at a convention. And yes, Marvel did make mention of the error, but didn't explain it. MT]

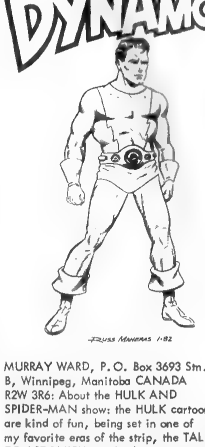
STEVEN CHAPUT, 2 Indian Hill Road, Westport, CT 06880: First off, a belated thanks for the series by Lou Mougin [on 1960s super-heroes]. I was reminded of a lot of fun reading, and went digging through my collection to pull some books I haven't looked at in years. The work that Lou did should be appreciated by all of fandom. Not many people would have the dedication (let alone the stomach) to reread all those old ACG and Harvey books.

Well, I see that the SUPERMAN strip was once again the only reprint to make it [#203]. What happened? Even FC wasn't around, unless you count the ad. No offense to Don Rosa, but his CK strip does not make up for the loss of those wonderful British strips.

Speaking of the British, why don't you have Paulette Carroll or someone else do some articles on the British weeklies? Considering the British artists that have been working on these books for years that are currently turning up at DC and Marvel (i.e., Brian Bolland, John Bolton, Dave Gibbons) it might be enjoyable for U.S. fans to see what's up in Merry ol' England. I know I would, but then I've been collecting the weeklies for a couple of years now.

[SUPERMAN is the only one of the three strips that we try to see appears every issue because it's the only one that has the support of most readers. THE SEEKERS and PAUL TEMPLE are planned for each issue but appear dependent on space available, determined by the amount of advertising we have. The text content of TCR remains pretty constant.

We have plenty of readers in Great Britain who could handle such an overview of the British comics scene, so consider this an invitation for one of them to try it. MT]



MURRAY WARD, P.O. Box 3693 Stn. B, Winnipeg, Manitoba CANADA R2W 3R6: About the HULK AND SPIDER-MAN show: the HULK cartoons are kind of fun, being set in one of my favorite eras of the strip, the TALES TO ASTONISH epoch where no one but Rick Jones knows that Banner is the Hulk and the stories take place mostly around the desert army base. The changes are a bit weird, though. So far I've counted the followings: Rick Jones doesn't look like Rick Jones and has a cowboy hat permanently affixed to his head; new characters Rio and Rita (a restaurateur and his daughter, Rick's girl friend, who provides a reason for Rick to hang around out in the desert); Betty Ross is a fellow scientist of Banner's and is already his fiancee before he becomes the Hulk, which both provide a reason for HER hanging around out in the desert besides being the general's daughter; Major Talbot is present from the beginning, instead of being added to the strip later (it's good to see him alive again, even as comedy relief, by the way--but he's addressed as "Ned" in the first episode, so I figure someone asked Stan his first name and he confused him with Ned Leeds, just as he always used to confuse Betty Ross with Betty Brant--la plus ça change...). Of course, as Darrell mentioned, Banner is miraculously reclothed after each transformation back from the Hulk, even though we see his shirt ripped off in the initial transformation scene. But at least he is BRUCE Banner now, and not David, and has his correct origin back. Speaking of the origin, which was the second episode, a robot alien menace supplants that of the Gargoyle to give the Hulk something big to battle, I suppose, and Igor, the treacherous assistant who fails to delay the deadly countdown of the gamma bomb and who turns out to be a spy, becomes Dr. Somebody-or-other and is revealed as a robotic agent of the aliens (which is just as well, since the Hulk smashes him to bits). The only thing I disliked about this change is that it removes some of Rick's irresponsibility in driving his car onto the test site, since the aliens' initial attack (reacted to with truly reprehensible military efficiency by Talbot, who, without the slightest protest from Banner or Betty or anyone, orders the UFO shot down before its possibly-peaceful purpose can be determined) destroys the fence around the test site and knocks down the warning sign. And rather than being "dared" to venture onto the site, Rick is merely taking a short cut across the base on his way to a date.

On to the Spidey half of the show: I haven't watched the third episode yet to see what they did with Spidey's origin, but it WAS nice to finally see the X-Men on the tube in the origins of Iceman and Firestar. The villain in the former, one Video-Man, was rather dismal, but I got a chuckle out of seeing Jameson reduced to a video image wandering around a maze looking for a way out. The strangest thing about the appearance of the original X-Men is the treatment of Cyclops. First, after all these years of convincing us that what he has projecting from his peepers is a FORCE-beam and not a HEAT-ray (as in Superman's also-red heat-vision), this cartoon gives him a DISINTEGRATOR ray. Marvel Girl telekinetically lifts one of the Beast's barbells and Cyke reduces it to ash with his optic beam. A moment later, after some words from Professor X, a group of FIVE COSTUMED X-Men appears on the screen. I did a double-take at this, since Iceman was not in the group and never wore a costume anyway, and since I had the episode on videotape, I played it back and there they were...Angel, Beast, Marvel Girl, and TWO Cyclopses, one on the far right and one on the far left! (They also gave Cyke the worst voice of the group, in my opinion, in both his appearances.) The appearance of the new X-Men in the Firestar origin, discounting, as Darrell has noted, their making Firestar a former member and giving Storm a white costume

(maybe somebody used for reference the White Queen story in which she and Storm temporarily switch bodies and costumes), as well as making this the first meeting of Iceman and the new members and allowing Wolverine to get his claws stuck in a brick wall ...adamantium, remember?), was much better. The battle with Juggernaut was lifted in part from the first and best Juggie story in X-MEN #12-13, with Spidey, and (appropriately) Firestar subbing for the Human Torch.

Oh, back to the HULK show again: somebody tell them that it's the Green Goblin who cackles like a madman, not Doctor Octopus. And the paralyzer ray making a sound like the Six Million Dollar Man's bionic limbs in action was really annoying. I mean, a ray gun that sounds like gears turning?

Most of the grammatical corrections mentioned here and in the latest TCR I had noticed, too, but there's one I'm guilty of perpetuating myself, and I'll try to cut it out in my columns now that you've reminded me: namely, writing 1980s, for instance, as 1980's. Of course, since I've just finished a two-year-long series on super-teams wherein I perpetuated this mistake in the titles on all the installments (Super-Teams of the 60's, 70's, 80's, etc.), I hope my editors read your column and correct me before publication.

Not to wish anyone ill in this time of rabid unemployment, but I'm glad to hear that Tamsyn O'Flynn will no longer be writing DC lettercols. Her cutesy-poo comments and bad habit of inserting parenthetical asides of a non-essential nature into the middle of people's letters were driving me crazy. It may be elitist of me, but (Bob Rozakis and a few of the Marvel armadillos notwithstanding) after all these years of reading comics whose letter columns were answered by the editor, even at my advanced age I like to read letter answers that sound as if they were written by someone at least my own age, if not older. Stan Lee, Julius Schwartz, and even Mort Weisinger never talked down to their readers; so to find oneself being so addressed by someone who, it seems only yesterday, was WRITING IN to said column, is a bit disconcerting.

I also find myself really upset at the cancellation of BRAVE AND THE BOLD. As they used to say in the older Warners cartoons, "I didn't even know it was sick." Seems to me it was DETECTIVE, of the various Batman titles, that almost got the axe in the DC Implosion and was saved by the sacrifice of BATMAN FAMILY. Since when is B&B a poor seller? To my mind, the only reason DCCP outsells B&B is because Supes has a movie and Batman doesn't yet, and DCCP started from #1 as a team-up book, enabling newer fans to collect the whole set more easily. I've enjoyed some of the offbeat team-ups they've done in the past couple of years since Haney and Aparo stopped doing the title every issue (rather than endless returns of Wildcat, Green Arrow and Sgt. Rock), but I think they should have tried to retain them, or at least Aparo on an every-issue basis, if this is the result. I had planned to make B&B the main title of a volume of my DC Index, but since the saleability of a book based on a cancelled comic is somewhat dubious, I guess I'll have to rearrange things. Sigh. Another sad possible consequence of this move is that there is a growing tendency among those involved in the DC History project to throw out (i.e. declare non-canonical) troublesome stories, especially those which appeared in no-longer-published titles. For instance, the position of several, if not all, of the stories in SUPER FRIENDS, is weakened by that title's suspension. Now the same fate may befall many of the B&B adventures, especially since many of them are regarded as troublesome by a lot of continuity "experts" anyway. Listen up, group: I have little or no trouble in making the BRAVE AND THE BOLD team-ups fit into the regular DC continuity. There IS an Earth-One Wildcat who is just as old as his Earth-Two counterpart. And with a little fancy footwork and some invoking of the parallel-Earths mythos, I can explain the Sgt. Rock stories as well. Between Jim Shooter's seeming intention to start most of the Marvel characters over from square one, and DC's tendency to cancel older titles like ADVENTURE and B&B and start up new books from #1 (with the curious exception of BLACKHAWK--why?), is there no reverence for history in comics prodom anymore?

Well, this has gone on at some length, and I DO have a book to proofread, so adios for now.

[Your mention of the sound-effect of the ray-gun echoing Steve Austin reminds me of the reverse problem. The recent PHOENIX series utilized the same (ugly-sounding to my ears, as are ALL computer-generated noises) effect that appears on the SPIDER-MAN cartoons for Phoenix's power-projecting. It doesn't work for me--but then, all of the cartoon sound-effects used these days don't work either. New is not necessarily better.

Evidently, B&B was cancelled due to the inability to reconcile Batman's persona in his own books (as a realistic crime-fighter) with his guest-stars forays into fantasy. The new OUTSIDERS book will apparently take care of that--as well as beginning over at #1.

And you and I are in agreement as to the idea of "non-canonical" adventures in the DC universe. There is no such thing. Ignoring stories which don't fit is fine, I suppose, but to say "well, these stories you read and spent time on just never happened" is insulting. I favor an attempt to explain them away as a dream, a delusion, or some plot concocted by some villain rather than saying to hell with them. And it's always been my opinion that the Earth-One Rock, the one who doesn't die in WWII's final moments, is the guy in B&B, while his Earth-Two counterpart is in the SGT. ROCK book. It reconciles Kanigher's acknowledged fate for the character with Boltinoff and Haney's latter-day creation quite easily.

Now, if I could just convince you that there are two Aquamen...MT]

T.M. MAPLE, #1047, Toronto, Ontario, CANADA: #205 certainly opened with a series of shocks! Doug Moench off MASTER OF KUNG FU! Gene Day off MASTER OF KUNG FU! MASTER OF KUNG FU may be cancelled! As you may guess, I'm quite a fan of MOKF and I'm quite sorry to see it hit the dust. (of course, the new team, whoever they might be and if there even is one, may do as fine a job, but I seriously, seriously [SEVERELY seriously] doubt it.) In a way, I had expected this result. However, I expected MOKF to end not with a bang, but with a whimper. After all, its sales have been marginal and I was always mildly surprised to see it rank so low on your TCR Top 100, which showed that even the presumably more discriminating fan market didn't really support the book. It's particularly ironic to me that just a couple of weeks ago I wrote them a "fond farewell" letter. It was intended to be MY farewell (since I'll be writing far, far fewer comics-related letters due to time constraints imposed by increased responsibilities in other areas) but it looks like it will work out the other way around. (After all, I'M still here writing the occasional letter, right?) And I even praised them for the incredible stability in the writer's chair and the relative stability on the artistic front.

Thinking over this news, it occurs to me that this sort of problem will occur less frequently (and in a different form) when the creative personnel own the series; the publishing company could at most stop publishing the mag but could not force changes as the creative personnel could always pack up and take it to another publisher. On the other hand, many series will not be picked up by others once the original personnel lose interest in them. (How many series are there that started off inconspicuously but picked up under new hands, or sagged after a while but were rejuvenated by others?) The end result will be more short-run series, I suspect. This again, will move comics more into the world of book publishing (creative personnel paid by commission,

sporadic publication) and away from its traditional "journalism" mode (creative personnel on salary, regular publishing schedules)--a parallel may also be drawn to the relationship between movies and television. It is certainly debatable as to which mode is better (and, indeed, if it is not true that each mode has its advantages and disadvantages, thus deserving to live alongside the other).

The other big shock of the issue was the news of Jim Shooter's reported desire to "simplify" the Marvel mags. Your comment that this runs directly contrary to the movement towards the more dedicated fan market and to the wishes of most creative personnel is dead on. The comics companies are directly reliant on a small base of devoted buyers and their growth and existence would seem dependent on their ability to cultivate this market, both to increase the interest and involvement of current buyers and to expand their numbers. Simplistic, superficial concepts, on the other hand, are appropriate when dealing with the mass market, composed of casual readers. The casual reader demands simplicity, otherwise he cannot adequately grasp the story and concept. The devoted reader demands complexity, otherwise it is not worth his while to devote great time and effort (and money) to the hobby, since deeper analysis reveals little additional material. It is possible to write on both levels, but it is not common. The mind boggles at an edict to replace Steve Rogers, knock off Tony Stark, and get rid of Asgrad and the Asgardians.

Your analysis of Shooter's motives seems possible, though I think that much more should (and no doubt will) be heard on this matter, some of it, hopefully, from the mouth of Mr. Shooter himself. Shooter has been much reviled by a significant number of creative personnel and fans. However, from what I've read, it has appeared to me that he was a decent and fair-minded person on the whole (though we all have our weak spots and weak moments, our indefensible attitudes and actions) who was committed to the good of Marvel Comics. A good deal of the friction seemed to me to result from the seemingly natural antipathy that most creative personnel bear towards bureaucracy, however necessary it may be, and to a lack of experience and polish on Shooter's part, and on the part of some of his "adversaries." Thus, this latest move of his really sets me back, since it seems terribly inadvisable and needlessly abrupt. It also goes against the trend in comics towards increased control by the creative personnel. Maybe Shooter feels that since he will have ultimate artistic control over fewer and fewer comics as the Epic line grows, he might as well REALLY control the ones over which he has dominion.

Incidentally, I DON'T get TBG, so I appreciate your "repetition" of this piece of news. I like TCR because of its conciseness, especially in view of my now more-limited time schedule (though you wouldn't know it from the length of this letter, would you?). I've heard your mag referred to as the "TV GUIDE of fandom." Not being a reader of that publication, I can't judge the statement's accuracy, though it seems to fit in that you provide current information and some background and commentary in a compact package.

I'm sorry to hear that the Louisville TIMES has cancelled CAPTAIN KENTUCKY. This has been a highlight of your publication, not at all hurt by its local focus, and I'm sorry that we have only a few more new episodes to look forward to. Though, come to think of it, I don't even know for a fact that the Louisville TIMES exists at all--I "know" it only on Don Rosa's say-so. Maybe he's just making it AND its rejection of his feature up, just so he can take a rest! (And who says the legacy of Watergate doesn't linger on? See, Don, we Canadians do deal intimately with American heroes and villains. I mean, I even know and worship Babe Ruth--a great candy bar, eh?)

In reading my dual letter in #205's Mailboat, I notice that I forgot to mention a small irony in the extension of Ontario's 7% sales tax to comics lately: the name of the government Minister responible is Frank Miller. (How COULD he?)

And I can't resist saying to my American friends that the Canadian Football League isn't really as boring as the first two weeks of NBC telecasts would indicate. Those three games were just about the most lopsided and boring of the entire season. I sure hope the NFL strike gets settled. I kind of like to tune in for the occasional NFL playoff game after the real football season concludes with the Grey Cup game in late November.

Lastly, I agree with you Mike about the thought of young kids reading DAREDEVIL and WOLVERINE. Last month, I was struck by the incongruity of these mags featuring a centerspread ad for Saturday morning cartoons like GILLIGAN'S PLANET. Sort of like seeing an ad for the Save the Children Fund in SOLDIER OF FORTUNE.

[See above for the "simplification" rumor; unfortunately, the parts of the news item about MASTER OF KUNG FU were all true, and I sympathize with your feelings about the book. Considering the borderline nature of the sales, 111 issues isn't a bad run.

Actually, Shooter would be in character with the theorized changes in the Marvel line. Ever since he was made Managing Editor, his rationale seems to have been that Marvel was in great need of firm editorial control, and his clashes with people like Marv Wolfman, Gene Colan and Roy Thomas (and now Doug Moench) all seemed to echo that feeling. To be honest, I agree with the feeling that too many comics today do NOT have a firm editorial guiding hand behind them, one which makes sure that, despite the writer, the characters which have been featured in a book for a decade or more remain true to their prior characterization. With Moench's departure breaking his string on MASTER OF KUNG FU, that leaves only Chris Claremont's stint on X-MEN as one which has lasted more than five years, and therefore the only stabilizing influence should have been the constancy of the editor. However, nearly every title has been shifted from edito- to editor over the same five years, hence somewhat weakening the theory behind Shooter's reign. (The same problem exists at DC; excepting Cary Bates on SUPERMAN/ACTION and FLASH, Michael Fleisher on JONAH HEX, and Mike Grell on WARLORD, nobody's spent five years on one book, and in the last three books mentioned, the editorial guidance has changed in that time.) The problem as I see it is not that Shooter WANTS ultimate dominion over his characters, but that they haven't taken it consistently over the term of his management. Each writer-change has seemingly allowed too many people the ability to alter company-owned concepts and characters to their own liking, just as if they themselves owned the characters--with little evidence to show that a firm hand of guidance was coming from the editorial department. Since it has become increasingly obvious that Marvel Comics is NOT the personnel involved in the creation of the books but the characters themselves, it is encouraging to me that Jim Shooter's implied intentions are to make sure those characters are handled from a central source. Let us hope that consistency with the past is also an intention.

Don Rosa himself cancelled CAPTAIN KENTUCKY, not the other way around. His complaints were the usual: inadequate payment for effort expended, both monetary and critically. You may be glad to hear that when we reach #150 (the concluding week's episode), we intend to go back to #51 to pick up the episodes between CAPTAIN KENTUCKY #1 and our first episode, originally intended to become the contents of a second issue of CAPTAIN KENTUCKY. That is, if Don is amenable.

I tend to believe that the CFL games would have failed under any circumstances; the games shown rated as little as 1/4 the usual NFL game rating--indicating

to me that nobody here cared. Those that do can probably watch the games on the ESPN cable network anyway. MT]

ROBERT GREENBERGER, Editor, COMICS WORLD, 475 Park Avenue South, New York, NY 10016: After much searching, I finally found the last three issues (#202-204) at Geppi's Comic World in Silver Spring, MD. New York shops just don't seem to carry it anymore. I settled down and went through them with much delight in the last two days. The magazine, although unfortunately still infrequently seen, remains a true fan's publication. Even though I'm now a professional in the business, I still found lots of new and neat information in these issues.

To answer a question you raised in the letters column to issue #202, our newsstand sales are nothing to make TIME or LIFE worry. Considering the nature of our magazine, the distributors and dealers have had some trouble figuring out what to do with us. And we have had some trouble figuring out what sort of covers might appeal to the mass-market. We certainly goofed with issue three and the SECRET OF NIMH cover (whoever heard of it in March?) but rebounded when our Conan cover hit the stands the week the film opened. With that in mind, future covers will spotlight major characters such as Superman and Spider-Man and upcoming films such as FIRE AND ICE, REVENGE OF THE JEDI and SUPERMAN III. All will, of course, contain comic angles. Inside the magazine, we will continue to introduce newsstand readers to things never before heard of like comics shops and publications from the various direct-only publishers. That, I think, is COMIC SCENE's biggest contribution to the market place: introducing the products to people who may never have been to a shop or a convention or are just discovering fandom.

Hopefully, we're doing the right thing. Hopefully the readers in the direct-market find us as useful as TCR or TCJ or CF or any other alphabet combination that comes to mind and the newsstand readers can also learn from us.

Thanks for many hours of pleasurable reading and for reading this. Good luck for the future.

[Thanks and the same to you. I'm sorry that we made you run around searching for the back issues; we were certain you were on the complimentary list. You are now. We thank you for the free subs to COMICS SCENE, which we devour as soon as they arrive. My personal hope is that more interviews with heretofore uninterviewed personnel be commissioned, chiefly in the area of the non-DC/Marvel variety...your Fred Patton/CRUSADER RABBIT article is a step in this direction. A general-purpose magazine such as yours would be the ideal place to have someone explore the Jack Bradbury/Tony Strobl/Pete Alvarado types who worked for Western under total anonymity but who probably have stories every bit as interesting as the Claremonts, Byrnes and Millers who show up everywhere. The people most qualified to do these interviews are unfortunately too busy to do them for free, and that leaves a big responsibility for a magazine like yours, who CAN pay them. MT]

MRS. JOANNA P. FENTON, P.O. Box 325, Colma, CA 94014: I was really surprised to learn that my letter had been printed in TCR #201, due least of all to the length. It was surprising to see that it was printed in almost all its entirety as well.

Ironically, I had to learn of it from several people who wrote me concerning my letter, as the one shop I usually go to no longer carries it, but fortunately, I did find a new source for TCR and he even had a back issue of #201 available.

I did want to correct a couple of things while I had the chance, though. My first issue of TCR was several years ago, and it was obtained from a friend who was liquidating his entire collection. My first issue (I think) was #86, which had a cover of Tarzan drawn by Joe Kubert, who was at that time doing the DC comic.

At that time, there WERE mailing labels, there WERE staples in the book to hold the pages together so it couldn't be read, and it was most definitely NOT mailed in an envelope. So, if you no longer use that format to mail TCR, then you have indeed made a definite improvement.

I still prefer to buy TCR retail, when I can find it, but I appreciate knowing the option is always there for a subscription to survive in the mails now. Now, if we could only do something about the way the Post Awful handles it...

In regards to my statements about Blab Overstreet, I am unable to substantiate my statements about him due to a conflict of interests. I was at one time Secretary for the WSA, and then became Assistant Administrator for the Programme. There is a lot of interesting information established on him, some of which I am sure most people would find very enlightening. However, it would be unethical for me to divulge it here, since I am no longer with the WSA.

I do believe in a cosmic scale of justice, so that if a person wrongs another, there will be retribution. If it is not in this life, then it will most certainly be another. I can't understand why no one in fandom in general has caught on to what Bob Overstreet is doing, but I believe that it is only a matter of time before it catches up to him. Does greed blind fans that much?

I know that it is far easier to believe a BNIF (Big Name in Fandom) than it is a relative unknown, especially when MONEY is behind everything, but I do understand the stance that you and TCR must take, since someone as banal as you-know-who might sue TCR.

Alas, I know of no local club or organization of comic crazies out here. It WOULD make things much easier, but if you've ever been out here, then you know how hard it is to get anybody in this Godforsaken state to do anything truly meaningful.

I have yet another angle to Frank Hayes' letter regarding the use of VCRs, and to possibly clarify Judge Warren Ferguson's decision in San Francisco.

Not meaning to brag, but I hold eight different communication licenses issued by the FCC, including a Second Class Commercial Radiotelephone License (P2-12-47926), and a Technical Class Amateur Radio License (KA6IKF). I also have a MARS (Military Affiliate Radio Service) license issued by the Department of Defense, since I am an affiliate of the United States Army.

Anyway, in my vast knowledge of federal and international regulations, there are a number of things which the common person is not aware of regarding broadcasting. In the interests of not directly quoting federal gobbledygook, which is too complicated for most people to understand without a lawyer, I'll put it as simply as I can. Basically, they say that anyone is free to receive ANY broadcast transmitted by commercial radio or television station. What you do with the transmissions are your own affair, since they are broadcast in the public interest, and as long as no provision of the Commission is broken.

Since I have a 4.1 to 4.6 gigahertz receiver (most useful for HBO), I use it to receive broadcasts from an earth station terminal in the East Bay. Although this device is prohibited by state law, it does not violate Federal law (which always has precedence) and is acceptable. HBO, like Disney and Universal, consider it a theft of services, and a violation of the cable system they have, even though it is a broadcast. Now if I HAD cable TV, and I tapped into a feed line myself without proper compensation to HBO, then it WOULD be considered a theft of services by the FCC. In the same way, as long as no money changes hands, one can record anything over broadcast TV for yourself or friends, without it resulting in a violation of law. It's only when you make copies to sell that you take money out of Universal's pocket.

Now, if it still isn't clear...look at this. The legislation that Universal and Disney want is like saying you

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can't use your tape recorder to record radio shows over commercial radio. Does that mean that everyone who buys an audio tape recorder will have to pay a fee? The whole idea is ridiculous. If it goes through the way it is written now, then anyone who buys ANY device that records will have to pay a special fee. That includes cassette recorders, reel-to-reel recorders, eight-track recorders, wire recorders, paper recorders, those holdouts who still make their own records with home-phonograph recorders, and of course, video recorders.

Those in the record industry (there are probably a few who read TCR) know that this idea by MCA/Universal has been tried before without success, and it will fail again. I heard yesterday, in fact, that the whole affair will be brought up again in the Supreme Court sometime next fall, and I am sure that their decision will parallel my statement regarding the FCC regulations. It's a damned shame that companies like Universal are scratching at the buying public, to wring the last penny they can out of them. Has our society really become that mercenary? Of course, they're not the only ones, as one look into fandom will tell you.

Anyway, it's always interesting to get TCR, because you never quite know what's in it, and I'll be looking forward to future issues with great interest.

[There is currently a large movement on the part of record companies to lobby hard for the passage of the bill which would force home-tapers to pay copyright payment/license fees just as they do in Great Britain. They are also claiming that the current full-scale slump in record sales is due to the increase in home-taping--an argument I find ludicrous. (They seemingly refuse to look to their own overpricing of their products for the reasons. They seem unable to understand that 45 sales have fallen off NOT because someone's taping the stuff at home, but because a record that cost 99¢ in 1980 is now priced at $1.79 to $1.99 in many places. The average person can buy a tape for anywhere from 50¢ to $2.00 per 90 minutes and twenty-five to thirty songs can be recorded on it, it's true--but even a licensing fee isn't going to stop the tide at that great difference in price. And if the licensing fee is as small as 5-10% of the cost of a tape, it points out two things: the added cost will still make home-taping more economical, and it will point out that the prices charged for records aren't justified from a royalty standpoint OR (as has been shown) a manufacturing cost standpoint.

(The same can be said of video-tapes being sold for $70.00 for a film which lasts and hour-and-a-half. Those with VHS VCRs which have the capability of taping at six-hour speed FOUR hour-and-a-half films on a tape for $10.00, would have to have a definite deficiency of smarts to buy the prerecorded product just to own the movie (assuming they have access to cable, that is). What would be a fair price for a pre-recorded tape, in my estimation? No more than twice that of a blank, or $19.95. Significantly, the video-disk player launched last year by RCA bombed miserably, notably because the records themselves cost THREE TIMES their original projected retail price of $8.00 or so. Would you buy a refrigerator if the only thing you could put in it was expensive French wine?

(Anyhow, hometapers have a few ex-FCC members on their side, who claim that the movie companies and (by extension) the record industry have plenty of ancillary income-generating sources already, and to bleed the public again from a new source is too much for them to expect. So it isn't as if we don't have allies in Washington.)

Again, we don't know what you know about Bob Overstreet's business methods, and we must reiterate that the views expressed are your own. MT]

Nobody Asked Me But...

By Mike Tiefenbacher

I can't resist. Bill Black's the one who's responsible for a tantilizing rumor this month, one which has DC buying the old Charlton super-heroes for their own use. DC denies it, of course... but the fact remains that the characters in question (the new Blue Beetle, the Question, Captain Atom and Nightshade) were all born or revamped under the editorial auspices of -- Dick Giordano, currently managing editor of a certain dual-initialed company. They are all also products of Steve Ditko's pen, and Ditko is occupied solely with the short-run quarterly MISSING MAN strip at Pacific. It all SOUNDS perfectly plausible.

Except that DC has more characters now than they know what to do with, and they have a whole slew of unused characters from previous deals with Quality and Fawcett. Still...

One can't help but wonder what could be done with Sarge Steel...or if Superboy could meet Nature Boy... or how about Rip Masters and Tiger meeting up with the All-Star Squadron as Judomaster...or maybe the Question meeting the Creeper...or Captain Atom in the JLA. Impossible, right?

Maybe.

* * *

Since that bit on logos a few issues back, some have appeared and some have changed. You'll see a new JONAH HEX logo next issue that's a vast improvement over the old. But we have a new candidate for worst-drawn: THE NEW MUTANTS. That "M" is almost embarrassing.

* * *

Out of necessity, I read four Marvels after a really long layoff, and was rather surprised to see that they were almost all nearly independent of their continuing plot threads enough to be fully understandable by a casual reader (which I've become). I trust this isn't a coincidence, and that Jim Shooter is the person to be lauded for it. Oh yeah. I enjoyed two of them.

* * *

Were you as surprised as I by the error in NEW ADVENTURES OF SUPERBOY #38's credits for the DIAL "H" FOR HERO story? The credits say "Howard Bender" but I could swear these are Gil Kane layouts.

Oh...

* * *

Speaking of erroneous credits, I think it's the RICHIE RICH/LITTLE RASCALS credits on ABC which lists as one of the voices a "Stan Freeberg" as one of the contributors. Gee, I once knew of a genius named "Stan Freberg." Do you think they're related?

And hey, you guys at Warner Bros. It's been years, but even if he's now only one name among four, I think you owe Carl Stalling enough respect to remove the s after his name on the BUGS BUNNY/ROAD RUNNER credits. Wouldn't you say?

* * *

I'd like to compliment Marvel on the fine job they're doing on their HANDBOOK TO THE MARVEL UNIVERSE. For people like me, whose memory is getting worse as time goes on, the thing will be a godsend in years to come. Maybe someone will decide to do it in one volume, soft cover, when you're finished? A lot of fun reading, as well as informative.

- Mike Tiefenbacher

Et Al

Comics writer T. Casey Brennan has begun a campaign against the portrayal of smoking in comic books which has extended to Michigan radio, TV and newspapers as well as the Congressional Record, and has attracted the endorsement of no less a celebrity than Art Linkletter. As a couple of non-smokers, T.C., we heartily concur with your campaign!

The publication of Hermann's THE SURVIVORS series was to begin in October, but Fantagraphics has announced that it will appear in December. The series, which has been translated by

Kim Thompson and Dwight Decker and relettered by Hermann, will continue if the first volume is successful.

Charlton Coming Comics

BEYOND THE GRAVE No. 8, March. [11/8-12/2]

SOAP OPERA ROMANCES No. 5, March. This is the last issue. [11/8-12/2]

BILLY THE KID No. 153, March. This is the final issue. [11/15-12/9]

WAR No. 38, March. [11/15-12/9]

GHOSTLY TALES No. 160, March. [11/22-12/16]

SOAP OPERA LOVE No. 2, March. [11-22/12/16]

BATTLEFIELD ACTION No. 80, April. [12/6-12/23]

FIGHTIN' ARMY No. 163, April. [12/6-12/23]

Americomics News

AMERICOMICS #3 is to be the first which will print material originally prepared for CHARLTON BULLSEYE. "Return to Pago Island" will feature the second Blue Beetle in battle with the first in a story written and drawn by Rik Levins and inked by Bill Black. Levins has also done a book-length Blue Beetle story which features Mantis Man, an adversary of the original BB. AMERICOMICS #4 features Captain Atom in a continuation of the story in BULLSEYE #7 by Dan Reed with dialogue by Ben Smith, which was to co-star E-Man but which will now co-star Atoman, a Spark Comics character of the '40s. That issue will co-feature the first new Atomic Mouse story in over twenty years by Marty Greim and Al Bradford. Leo Laney contributes an adventure of the original Blue Beetle ("To Live Again") which appears in the back of #3. Another original Blue Beetle story ("Ms. Blue Beetle") will appear in a future issue. Both stories will be done in a Jack Kirby style, in recognition of the fact that Kirby did the art on the daily newspaper strip in the '40s.

The Charlton heroes will be teamed up in THE NEW SENTINELS OF JUSTICE, quite possibly in a book of its own. Blue Beetle, Nightshade, Captain Atom and the Question (an all-Ditko corps) star in a story done by Daniel St. John and Greg Guler. The villains are the Banshee and the Mad Men.

Now for the strangest bit of news this month: Bill Black reports that Charlton has withdrawn permission to publish any new stories beyond those mentioned featuring their characters, as DC is in the process of acquiring rights to the whole bunch. When contacted about it, DC denied the report.

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What, you may ask, will happen to a book called the SENTINELS OF JUSTICE if the characters in the team are all taken away? The book will continue with all-new Americomics characters is what. Dan St. John and Greg Guler will do the conversion.

Americomics' number of new strips and projects is staggering, and it sounds as if the material being described will last well into the 1990s, though that may not be true. Personnel assignments have been announced and are as follows:

Ben Smith will do stories featuring Nightfall, Janet-157 and the Buckeye team group. Dan Reed is doing Captain Freedom as well as the above-mentioned Captain Atom. Rik Levins is drawing the Shade and his own creation, Dragonfly. Mike Machlan is drawing the Commando D episode in FUN COMICS #5. June Brigman is drawing Astron, with inks by Roy Richardson, who is also inking Nightfall in FUN #4. (By the by, Nightfall is the new name for the Phantom Lady, a character you've probably seen in recent ALL-STAR SQUADRONs as well as FREEDOM FIGHTERS; no need for lawsuits!) Mark Heike is the artist on that strip, as well as on Spy Girl and Miss Victory, also inked by Richardson.

Bill Black and Rod Whigham are doing Bolt with inks by Richardson. The Buckeye squad (featuring Buckeye, Jade, Bellona, Fawn and Sampson) is by Jim Saunders III, who also did Captain Paragon in FUN #4. AMERICOMICS #2 features Jerry Ordway's Messenger, and Jerry also inked the Slayer, which is pencilled by John Beatty and written by Craig Zablo, which appears in AMERICOMICS #1. Colt is by Don Secrease and Rick Burchett, and it will be the regular backup in BLACK DIAMOND. The same people are also working on a new origin story for the Durango Kid. The Black Diamond strip will be by Bill Black and Mark Beachum, with the second and third issues adapting the film it is based on. Paul Gulacy did the frontis for #1 and will do the covers from #2 on.

Phew!

BILL BLACK'S FUN COMICS No. 4, March. "Captain Paragon" is by Bill Black and Jim Saunders III. Captain Paragon battles for his life in a nightmare dimension, then takes on Stardust, a warrior from the stars. The back-up story is "The Mystic Origin of Nightfall" by Ben Smith, Mark Heike and Roy Richardson. The former Phantom Lady returns in a new guise. Pat Broderick and Bill Black did the cover. [December]

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2. Mail Subscriptions	1,221	1,114
C. Total Paid Circulation	6,183	6,069
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E. Total Distribution	6,386	6,277
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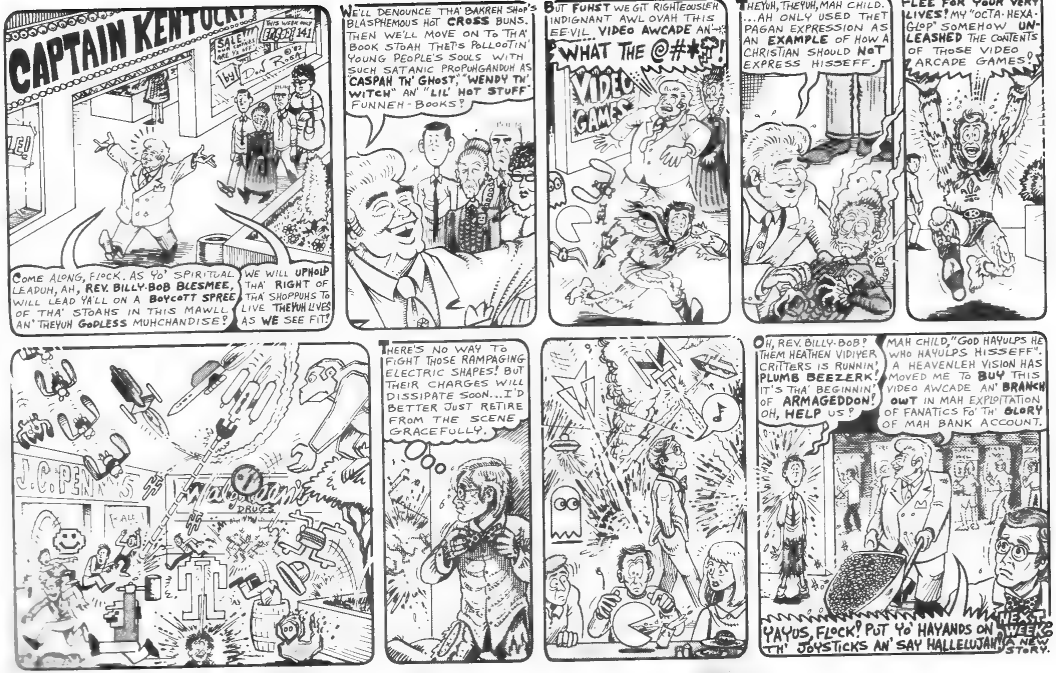
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WE WILL UPHOLD THA' RIGHT OF THA' SHOPPUHS TO LIVE THEYUH LIVES AS WE SEE FIT!
BUT FUNST WE GIT RIGHTEOUSLEH INDIGNANT AWL OVAH THIS EEVIL VIDEO AWCADE AN'--
WHAT THE @#*$!
VIDEO GAMES
THEYUH, THEYUH, MAH CHILD. ...AH ONLY USED THET PAGAN EXPRESSION AS AN EXAMPLE OF HOW A CHRISTIAN SHOULD NOT EXPRESS HISSEFF.
FLEE FOR YOUR VERY LIVES! MY "OCTA-HEXA-GLOP" SOMEHOW UNLEASHED THE CONTENTS OF THOSE VIDEO ARCADE GAMES!
J.C. PENNY'S
DRUGS
THERE'S NO WAY TO FIGHT THOSE RAMPAGING ELECTRIC SHAPES! BUT THEIR CHARGES WILL DISSIPATE SOON...I'D BETTER JUST RETIRE FROM THE SCENE GRACEFULLY.
OH, REV. BILLY-BOB? THEM HEATHEN VIDIYER CRITTERS IS RUNNIN' PLUMB BEEZERK! IT'S THA' BEGINNIN' OF ARMAGEDDON! OH, HELP US?
MAH CHILD," "GOD HAYULPS HE WHO HAYULPS HISSEFF". A HEAVENLEH VISION HAS MOVED ME TO BUY THIS VIDEO AWCADE AN' BRANCH OWT A MAH EXPIDITION OF FANATICS FO' TH' GLORY OF MAH BANK ACCOUNT.
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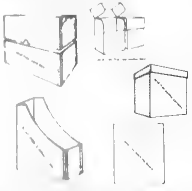

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(SIGH) FOR NEARLY 150 STRAIGHT WEEKS I HAVE PRODUCED A COMIC STRIP FOR LOUISVILLE WHICH, WHILE NOT AN EXAMPLE OF GREAT COMIC ARTISTRY, IS NONETHELESS THE NATION'S MOST UNIQUE NEWSPAPER STRIP!
NO OTHER SIMILAR STRIP IS PRODUCED FOR A MAJOR PAPER, SOLELY FOR THAT PAPER, AND INVOLVING ACTUAL PEOPLE AND ACTUAL PLACES. NO OTHER "C.K." STRIPS ARE REPRINTED IN VARIOUS COMIC FAN PUBLICATIONS AROUND THE COUNTRY AND ATTRACT MAIL FROM ACROSS AMERICA & EUROPE. "C.K." HAS APPEARED ON THE COVERS OF MAGAZINES STANDING ALONG SIDE SUCH NOABLES AS CAPTAIN AMERICA.
BUT DOES LOUISVILLE TAKE PRIDE IN THE DUMB THING? NAH! AT LOCAL BOOKSTORES "GARFIELD EATS LUNCH" STILL OUTSELLS "the CAPTAIN KENTUCKY COLLECTION ABOUT 5,000 TO 1. I'D STILL PROBABLY HAFTA' SET MYSELF ON FIRE AND JUMP THE GALLERIA ON A MOTORCYCLE TO GET ON "REAL PEOPLE"?
SOUR GRAPES? SOUR GRAPES!
CLASSIC STRIPS LIKE RAYMOND'S "FLASH GORDON" OR HOGARTH'S "TARZAN" WOULD NEVER MAKE IT IN THE '80's. A LOCAL PAPER EVEN CANCELLED "STAR WARS" DUE, THEY SAID, TO "A LACK OF QUALITY". THOUGH IT HAPPENED TO BE BY AL WILLIAMSON, ONE OF THE WORLD'S FINEST LIVING CARTOONISTS! THERE'S ONLY ONE THING THAT SELLS STRIPS IN 1982:
"CUTE."
WINCE!
WELL THEN, HELL, WHY NOT TAKE THE EASY WAY OUT? MAYBE I SHOULD DESIGN C.K. TO BE CHEWING GUM FOR THE EYES IF THAT'S WHAT SELLS. MAYBE THAT IS THE KEY TO SUCCESS!
I'LL DO IT? I'LL GIVE THE PUBLIC WHAT IT WANTS!
Captain KENTUCKY
EPISODE 142
GOSH. YOU SURE ARE LAZY, CLEO.
MONDAYS. UGH.
SO... WHERE'S MY LASAGNA?
DON ROSA
6-19
©1982 DON ROSA /EDITOR ENTERPRISES, INC.
I'M NOT OVERWEIGHT...
...I'M OVERCUTE.
WOW! BOFFO? THIS SORT OF MINDLESS PAP WILL BE A SMASH HIT... IF I DON'T BARF ALL OVER IT BEFORE I FINISH. AND IT TOOK ME ABOUT ½ MY USUAL DRAWING TIME.
LESSEE.. WHAT OTHER KINDS OF APPROACHES COULD I TRY? HMM...
BARF
NEXT WEEK: "MORE CAPTAIN KENTUCKY FOR THE MASSES!"

Et Al

David A. Kraft has announced his new publication, COMICS INTERVIEW, which is a comic-sized 68-page magazine which costs $1.75. The first issue features interviews with Keith Giffen, Roger Slifer, Steve Gerber, Jim Galton, Terry Austin, Jim Novak and Mike Teitelbaum. Kraft conducts the interviews. On sale the first week in December.

Warren Coming C

Two new series will be appearing in VAMPIRELLA. The first, MOONSTONE, features a barbarian woman in a search for the answer to a fantastic riddle across vast wastelands. Bill DuBay and Rudy Nebres handle story and art. The second series is called JAN AND THE TRIAD, and features a woman who finds a bottle with not one, but three genies, each of which has an identity and temperament of its own--and Jan never knows who will come to her aid. David Allikas is scripter, Pablo Marcos is artist.

FAMOUS MONSTERS OF FILMLAND No. 191, February. [11/22-12/14]

CREEPY No. 145, February. "Moral Blood" by Dan McGregor and Leopold Sanchez; "The Iceman Killeth" by Michael Fleisher and Delando Nino; "All of Them Must Die" by Fleisher and Nino. [11/29-12/21]

EERIE No. 139, February. [11/29-12/21]

1994 No. 29, February. "Farmed Out" by John Ellis Sech and Delando Nino; Warhawks by Bill DuBay and Abel Laxamana; Ghita by Frank Thorne; "Goddess" by Tim Moriarty and Peter Hsu. [11/29-12/21]

VAMPIRELLA No. 112, February. "Walker of the Worlds" is by Rich Margopoulos and Jose Gonzales, and "Feeding Frenzy" by Margopoulos and Gonzalo Maya, both starring Vampi. Also: The Fox, the Ransom and Limbo by Esteban Maroto. [11/29-12/21]

Kitchen Sink News

Two projects have been delayed from the originally-projected release dates: OUTER SPACE SPIRIT by Wally Wood and Will Eisner, which has been delayed by problems with permission and the addition of new material, plus the possibility of a hardcover edition; and GOODMAN BEAVER by Harvey Kurtzman and Will Elder, which will probably appear in early 1983. Neither book has a definite release date.

Will Eisner's THE SPIRIT No. 37, March. This issue's color section is the second SPIRIT story ever, there are eighteen new pages of Eisner story and art called "Windows," and the interview is with Joe Simon. Plus the usual selection of reprints. Eisner did the wraparound cover painting. [December]

GAY COMIX No. 3. A 48-pager with stories and art by Howard Cruse, Lee Marrs, Bill Fugate, Roberta Gregory and Burton Clarke. $1.95. [December]

BIZARRE SEX No. 10. "Homies" by Guy Colwell; a sequeal to "Omaha" by Reed Waller; shorts by Jay Kinney, Bill Loebs, John Pound, Steve Stiles, Rick Geary and others. Bil Stout did the cover. [December]

DEATH RATTLE No. 4. Delayed. [December]

First Comi News

Bruce Patterson replaces Bob Smith as inker on WARP as of #3. Because of this, he will be replaced by Ken Bruzenak (of MEDIASCENE/PREVUE) as letterer on WARP and AMERICAN FLAGG.

Rick Burchett, who drew the MICHAEL MAUSER story which appeared in CHARLTON BULLSEYE last year, will be the artist on the same strip which appears as the back-up in E-MAN #4. Mike Barr, however, will be the writer this time.

Jon Sable is a former professional hunter and mercenary now earning his living as bodyguard and bounty hunter,

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who also has a very secret occupation on the side. The first issue of JON SABLE, FREELANCE appears in February.

The third in the series of one-page back-up strips in E-MAN is PUDGE, GIRL BLIM? by Lee Marrs.

Coming Comics

E-MAN No. 1, April. "E.M. Phone Home" is by Martin Pasko and Joe Staton. E-Man is cast as the alien in a big-budget movie, unaware that he is about to be attacked by the villainous Brain. The back-up one-pager is a Rog-2000 strip by John Byrne. Staton did the cover. [12/13-12/16]

WARP No. 2, April. "My Battlefield, My Body" is by Frank Brunner, Peter Gillis and Bob Smith. On their way to finding Lord Cumulus's brother Chaos, Cumulus and Sargon face Valaria and Ygythion. The back-up is a new three-part series by Jack C. Harris and Steve Ditko called the Faceless Ones. Chap-

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r one is called "The Perils of Paragwen." runner did the cover. [12/13-12/16]

Archie News

THE MIGHTY CRUSADERS #1 ships in December, and has finally appeared on order sheets, so fears that the project was not as certain as originally announced have been allayed. In addition, THE FLY #1 will ship in January.

Mark Beachum will be the artist on the 22-page feature story in FLY #1. The Fly will be assisted by the Fox, who has been given a brand-new costume. The back-up features Mr. Justice and is by Chris Adames and Trevor Von Eeden, and the character is said to be updated.

The art on THE WEB and THE JAGUAR strips will be by Lou Manna and Willie Blyberg over Rich Buckler's story layouts and Charlie Boatner's script.

Shipping this month is BASICALLY STRANGE, a book published by John Carbonaro, Managing Editor of the new Red Circle line. It reprints as well as printing for the first time material done for RED CIRCLE SORCERY and MAD HOUSE in the mid-'70s. Included are stories by Alex Toth, Wally Wood, Frank Thorne and Bruce Jones, in a black-and-white magazine format.

Carbonero's other ongoing project, the new reprints of Tower material, will not appear in black-and-white. HALL OF FAME #1 will be out in December in regular 32-page color format for $1.00, with new coloring done by Barry Grossman.

Coming Comics

ARCHIE AT RIVERDALE HIGH No. 90, February. Dan DeCarlo did the cover. [11/23]

"ARCHIE'S GIRLS, BETTY AND VERONICA No. 322, February. Dan DeCarlo did the cover. [11/23]

LITTLE ARCHIE No. 180, February. Dexter Taylor did the cover. [11/23]

ARCHIE COMICS DIGEST MAGAZINE No. 58, February. Dan DeCarlo did the cover. [11/30]

ARCHIE AND ME No. 138, February. Stan Goldberg did the cover. [12/7]

JUGHEAD No. 327, February. Stan Goldberg did the cover. [12/7]

ARCHIE...ARCHIE ANDREWS WHERE ARE YOU? No. 25, February. Dan DeCarlo did the cover. [12/14]

BASICALLY STRANGE No. 1, February. Along with a bunch of reviews of current science-fiction films are these stories: "To Kill Death" by Marv Channing and Alex Toth; "Tetragammaton" by Ken Ryan and Rick Bryant; "Benefactor" by T. Casey Brennan and Vicente Alcazar; "The Power" by Wally Wood; "My Love's Name" by Channing and Frank Thorne; and "The Creator" by Bruce Jones. Richard Corben did the cover. [November]

THE MIGHTY CRUSADERS No. 1, March. The new incarnation of the super-hero group of the sixties debuts under the guidance of writer-artist-editor Rich Buckler. Featured heroes in the new group include former members The Fly, Fly Girl, the Black Hood (in his costume of the '70s), the Wizard and the Shield. New members include the Web, the Jaguar and the '50s Shield (Pvt. Strong). The book is 32 pages on Mando stock, costs $1.00 and is bi-monthly. Also featured: origins of all eight of the above-named characters for those who came in late. Buckler did the cover. [December]

HALL OF FAME No. 1, March. Representing Tower's heroes of the '60s, the THUNDER AGENTS in reprints of the originals by Wally Wood and Reed Crandall. 32 pages, $1.00. [December]

Pacific News

Mike Ploog returns to comics with a story in TWISTED TALES #2, on sale in January. Also in that issue are stories by Rand Holmes, Val Mayerik and Tim Conrad. Berni Wrightson did the cover; Bruce Jones wrote the stories.

Mike Grell's final STARSLAYER for Pacific winds up all the loose ends of the storyline in issue #6. That issue also features a back-up five-pager drawn by Craig Deeley. The book has no ads.

The Racketeer strip in PACIFIC PRESENTS #2 will be thirteen pages long, with Steve Ditko's Missing Man taking up eighteen more.

MS. MYSTIC #2 introduces her team of super-heroes representing the elements: Fyre, Ayre, Urth and Watr. So don't be fooled by the cover, which makes them sort of look like another Famous Foursome.

Pacific has announced another new title, though no specific date of release has been named: ELRIC OF MELNIBONE featuring the Michael Moorcock character. Roy Thomas, P. Craig Russell and Michael Gilbert are the story and art team on the book, which will be printed on Baxter paper. It's a bi-monthly six-issue mini-series adapting the novel of the same name.

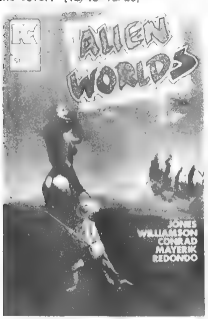
THE ART OF AL WILLIAMSON will cost $5.95, features a 14,000 word interview with Williamson, a reprint of "The Vicious Space Pirates" by Williamson and Frazetta from proofs, a 33-page SECRET AGENT CORRIGAN story with a science-fiction slant, two weeks of unpublished STAR WARS strips, other samples and interviews with Frank Frazetta, Bill Gaines, Ray Bradbury, George Evans, Roy Krenkel and Angelo Torres. It's a trade paperback on sale in January. Bil Stout did the introduction.

The Joe Kubert School has contracted with Pacific to provide twelve back-up stories for the various color comic series. Also announced as back-up artists are Chris Miller, Tony Salmon, Tim Burgard, Craig Deeley, Rick Burchett and Mike Thibodeaux.

Coming Comics

GROO THE WANDERER No. 2, March. "The Missive" is by Sergio Aragones. Groo continues his rather cracked adventures. Aragones did the cover. [12/8-12/13]

ALIEN WORLDS No. 1, March. In this Baxter paper book: "The Few and the Far" by Bruce Jones and Al Williamson; "Domain" by Jones and Val Mayerik; "Head of the Class" by Jones and Nestor Redondo; and "Talk to Tedi" by Jones and Tim Conrad. Joe Chiodo did the cover. [12/15-12/20]



A GOOD COMMANDER CAN BEAT THE ODDS. A GREAT COMMANDER CAN BEAT THE GODS!!!
IN DEFENSE OF OUR GALAXY
CAPTAIN VICTORY
AND THE GALACTIC RANGERS

CAPTAIN VICTORY No. 9, March. Captain Victory and his rangers take on the Wonder Warriors in the lead story. It and the back-up story are by Jack Kirby and Mike Thibodeaux. Kirby and Thibodeaux did the cover. [12/15-12/20]

Comic Strip Circus

By Jacob Moraine

Since the big push to try to bring adventure strips back to newspapers began in 1977, the new strips, as well as the new versions of old strips, have mainly owed their existence to popularity in other media of the strips' characters. Whether adapted from movie hits (STAR WARS) or TV (DALLAS), these strips are sold based on their success in the more-publicized media. Even those famous old strips that are revived (BUCK ROGERS) or adaptations from comic books (SPIDER-MAN) owe their success to acceptance in movies or television or even on stage (ANNIE), with very few exceptions. Now a new adventure strip has appeared, and while it is based on a success in another medium, it is not a current success. Rather, it was a past success--over twenty years in the past. The strip, SERGEANT PRESTON OF THE YUKON, is based on the hit radio show which ran from 1947 to 1955, then transferred to television where it ran from 1955 to 1958. The strip is written by Stan Stunell and drawn by Don Sherwood. Stunell just happens to be the vice president of the Wrather Corporation, which owns such characters as the Lone Ranger, the Green Hornet, Lassie, and Sgt. Preston of the Yukon. Sherwood does a syndicated panel cartoon, RETURN WITH US TO... which deals with nostalgic themes such as old radio shows. Sherwood is probably best known for his adventure strip of the sixties, DAN FLAGG, though fans of sophisticated comic books probably know him from his PARTRIDGE FAMILY comics.

Unlike the old radio and TV show, which was set during the days of the Klondike gold rush, this strip is set in the present. In another change from the show, while the title SGT. PRESTON OF THE YUKON refers to Sgt. Bill Preston of the Royal Canadian Mounted Police, another Sgt. Preston will co-star in the strip. Bill's nephew Jack is an Alaskan state trooper and the two will find themselves working on the same case a number of times in the future. The strip began September 20, 1982, and as you can tell by the October 14th strip, Sherwood modeled his hero on Richard Simmons, star of the TV show. [Not the Richard Simmons of exercise fame.] In fact, Sherwood's Sgt. Preston looks a lot more like Simmons than did the version Alberto Giolitti drew for the Dell comic book version of SGT. PRESTON OF THE YUKON in the fifties, though admittedly the comic

I KNOW THIS SHOULD NEVER BE A CRIME, BUT I'M SORRY I'M TOO SMART FOR YOU.
MAYBE IT WAS THE DRAFTY, DIRT-FLOORED SHACK I FOUND YOU MUDDLING IN
IT MAY HAVE BEEN BRAINS THAT GOT YOU HERE, BUT IT WAS HEART AND GUTS THAT GOT YOU OUT.
ALL THREE REASONS ARE EQUALLY PROMPTED FINGERPRINTS CONFIRMED MACHELOR
THE MISSING RIVER CONFIRMS IT, DOC! WILMA LEFT STARLAB WITHOUT TELLING US!
THE LITTLE CREEP MUST'VE FORMED HER TO HELP HIM ESCAPE!
WE'D BETTER GET MOVING, BUCK!
AND THE CREATURE IS GONE, TOO!
THAT WHOLE HILL IS ALREADY IN WILMA'S TRAIL!

book started before the show transferred from radio to television.

WINNIE WINKLE
WINNIE! WHAT ON EARTH ARE YOU DOING IN THAT GETUP?
SHHHH...I JUST DON'T WANT ORVILLE TO RECOGNIZE ME WHEN HE AWAKENS.
BUT WHY ARE YOU DOING THIS? HE CAN WELL AFFORD A NURSE... A WHOLE ARMY OF THEM!
YOU DON'T UNDERSTAND, ORVILLE'S REALLY ILL THIS TIME. HE'S NOT FAKING. HE'S MY BROTHER-IN-LAW AND I FEEL I SHOULD HELP.
THEN I'LL STAY TOO.
NO! YOU MUST LET ME HANDLE THIS BY MYSELF, TRUST ME. I KNOW WHAT I'M DOING!

Gray Morrow has left BUCK ROGERS IN THE 25TH CENTURY. Now both of the original producers of the revived version of the strip are no longer connected with it. Replacing Morrow at the drawing board is old pro Jack Sparling, whose career dates back to his editorial cartooning days in the thirties. Sparling has, of course, drawn many comic strips, as well as a good number of comic books. His best-known strips were HAP HOPPER, CLAIRE VOYANT and HONOR EDEN, though he has done several others, and may even hold the record for the number of story strips done by one signed artist. Regardless of whether he holds the record, he brings a good professional style to BUCK ROGERS, as can be seen in the October 20th strip. Cary Bates, who replaced Jim Lawrence over a year ago, continues

SHUT YOUR TRAP ADMIRAL, WHAT DO YOU KNOW ABOUT A MERCHANT'S LIFE?
REGAS SHOULD BE GRATEFUL THAT WE'RE LOADED ZAUM NO MERCHANT CARRIES EXCESS CARGO!
YOU BLOOD-SUCKING PARASITE YOU'RE NO BETTER THAN THE MEN YOU HAUL!

as writer on the strip.

The only strip that still lists Jim Lawrence as writer is DALLAS. That strip, as well as STAR TREK, were both being drawn by Ron Harris until a couple of months ago. The strips are now being drawn by a new name in strips, Padraic Shigetani. On STAR TREK, Shigetani is the sole name on the strip, so one can suspect that Sharman DiVono and her new co-writer, best-selling science-fiction author Larry Niven, are out as writers. Either Shigetani is writing STAR TREK as well as drawing it and DALLAS, or the strip is haunted--that is, written by ghosts. Whatever the case, as an artist, Shigetani has a unique style. He eschews full or partial figure drawings in favor of the more character-revealing head drawings. The October 14th STAR TREK strip shown is the norm for the strip. No one will be so overwhelmed by beautiful background drawings in Shigetani's strips that they forget to pay attention to the characters.

Jim Lawrence's replacement on CAPTAIN EASY is Mick La Sale. Bill Crooks remains as artist.

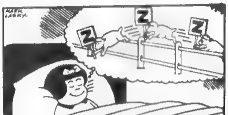
Getting back to the subject of science-fiction strips, let me sneak in a STAR WARS-related item culled from the "Cityscape" column of the Seattle TIMES of October 20th, written by Carole Beers.

"Bureaucracies aren't the only place where confusion reigns supine, er, supreme. Publicity mills, the hotbeds of hyperbole, likewise let boo-boos rush in where researched angels fear to tread.

"A case in point: a scheduled appearance of the black-caped 'Star Wars' villain, Darth Vader...at Captain Video, Inc. The press release from Emerald Productions claims that theirs is the 'real' Darth Vader. Yet our sources report this is not the case. The screen credit went to David Prowse; the name of this actor, 7 feet tall, is Boba Fett."

I haven't yet shown you a sample of Frank Bolle's work as the artist who has replaced Joe Kubert and students doing the art on WINNIE WINKLE. Bolle, as you might know, is another old comic-book pro who goes back to the early forties when he and an art school buddy broke into comic books. He's probably best known for his long

run on the TIM HOLT mag which metamorphosed into RED MASK during its run in the fifties. Bolle has done a variety of other comic books, including FLASH GORDON. He has done a number of strips, including DEBBIE DEERE and ENCYLCOPEDIA BROWN. He brings a slick, realistic illustrator's style very well suited to the soap operatics of WINNIE WINKLE. As can be seen in the accompanying October 21st strip, his drawing of Winnie and her husband Bill is no more of an attempt to imitate the late Max Van Bibber's style than was Kubert's. Perhaps because Bolle's artwork seems less exotic, less promising of danger and adventure than Kubert's, more suited to the mundane worries of Winnie's world. I'm still hoping and waiting to see TERRY AND THE PIRATES by Kubert.



The late Noel Sickles' last comic strip art was his ghosting of STEVE CANYON about a year or so ago when Milton Caniff had to undergo an operation. Having seen Sickles' art many times in magazines and books (check resale shops to see his work in READER'S DIGEST CONDENSED BOOKS), I can testify what a loss his death was to the art-viewing public.

Mark Lasky is now signing the daily NANCY. Lasky, a staff cartoonist and comics editor at United Feature Syndicate, edited the strip prior to Ernie Bushmiller's death, though I suspect he wasn't the ghost on the daily, based on his signed strips. He does a very good imitation of Bushmiller's style. Lasky assisted Mell Lazarus on MISS PEACH and MOMMA from 1975 to 1977, did strips for the NATIONAL LAMPOON, wrote comic books (TWEETY AND SYLVESTER, TWILIGHT ZONE, HOUSE OF MYSTERY, CREEPY, etc.) and did other cartooning jobs.

Continuing to ghost the Sunday page, as he did for the past few years for Bushmiller, is old comic-book pro Al Plastino, best known for his long stint on SUPERMAN. Plastino will also continue doing the daily and Sunday FERD'NAND for United. Did you know that Plastino's association with United Feature Syndicate goes back to 1943 when he took over the art chores on HAP HOPPER from Jack Sparling?

Cel Break

by Jim Korkis

CHIPMUNK DAY. The city of Los Angeles declared October 25, 1982 as Chipmunk Day in honor of Alvin, Theodore and Simon. Actually the city's proclamation was the work of a clever publicity agent seeking to publicize the release of the "new" Chipmunks

third album, THE CHIPMUNKS GO HOLLYWOOD. There was even a "paw print in cement" ceremony staged in front of Tower Records on Sunset Boulevard, using performers dressed in chipmunk costumes. Ross Bagdasarian Jr. and his wife Janice do the voices for these characters whose previous albums, CHIPMUNK PUNK and URBAN CHIPMUNK, each sold over a million copies. Ross Jr. is supposedly writing thirteen episodes of a new Saturday morning Chipmunks TV series.

FRIZ FRELENG STILL AT WARNERS. Despite rumors to the contrary, Friz Freleng is still working at Warner Brothers Studios on at least two more compilation programs using old Warner animation mixed with work by the new animation studio. 1001 RABBIT TALES is the working title for the first film and the second film is rumored to contain clips from old Daffy Duck cartoons. However, the rumors still persist that Warners will dismantle their animation unit because there is no more room on prime time TV for more Warners specials. Supposedly the offer that Hanna-Barbera made Freleng earlier is still good and Freleng is expected to go over to the House that Huckleberry Hound built if and when Warner closes down. (As a sidenote, sharp eared movie fans may have caught the references in POLTERGEIST about the little bird named Tweety and the family named Freelang. When Friz heard about this, he drew a cartoon of Sylvester the Cat weeping over a tiny coffin containing Tweety and sent it to Spielberg.)

BYE BYE DISNEY. An interesting rumor floating around the Los Angeles area is the statement that if EPCOT doesn't do the business the company expects it to do, then the Walt Disney Studios will be sold to the highest bidder. Both Xerox Corporation and a Japanese conglomerate have already expressed interest in obtaining the studio and it is certainly no secret that Disney's recent feature films have been a financial disaster for the studio. Perhaps the Disney Channel might bring in additional revenue as well. It has been reported that the Disney cable company has expressed interest in obtaining Don Bluth's THE SECRET OF NIMH for showing on the new network.

BYE BYE BLUTH. Even though the animator's strike has been settled, Bluth Productions lost its financial backers for its next film EAST OF THE SUN, WEST OF THE MOON. The animated feature was said to be one month and $500,000 into production when the strike began and the original backers dropped out of the project fearing union concessions would raise the budget of the project out of their price range. Bluth has announced the formation of a commercial division of his animation company and they will be doing Lincoln/Mercury commercials among others in an attempt to keep the studio afloat.

BATTLE OF THE PLANETS FAN CLUB. All true animation fanatics know that BATTLE OF THE PLANETS is a Japanese cartoon series originally titled GATCHMAN and that the Japanese version is remarkably different from the U.S. edition. Well, for fans of either series, there is an International Battle of the Planets Fan Club featuring four quarterly newsletters of about fifteen to twenty pages each and crammed with facts. If this type of thing is of interest to you, send $5 (or at least a s.a.s.e. for further information) to Sherry Lassiter, 284 East 400 North, Provo UT 84601.

ANOTHER DISNEY BOOK. Marcus Wielage is still working at putting together a book on the Disney shorts (synopses, interviews, credits, etc.). Also hard at work on a new Disney book is nice guy and Disney fanatic Bill Cotter who is preparing a manuscript which will list all the Disney TV shows (the live action Mouse Club, the specials, the network series, the compilation shows, etc.). This would certainly be a valuble book to have once the Disney Channel starts operating and rerunning some of these hidden treasures.

RICHARD WILLIAMS ALIVE AND WELL. Last reports for Richard Williams' long awaited animated feature, THE THIEF AND THE COBBLER are hopeful. Williams has been working on the film for over fifteen years but only has about seventy minutes of completed animation. The reason? He tossed out about six to seven years' worth of work because it wasn't good enough. Williams had hoped for ten million dollars from Saudi Arabia to finish the film but that deal fell through. Williams has completed another ten minutes worth of film which from all reports are outstanding. Williams' studio continues to do animation for commercial advertising.

QUESTIONS ANSWERED. One of the most frequent questions I'm asked is why the opening credits of many MGM cartoons on TV feature a black line running across the bottom of the screen. The words being crossed out are "in Technicolor." What's happening? Well, some years ago, it was decided that the color cartoons should be converted into an Eastman process that played better on TV. In the beginning, the word "Technicolor" was mistakenly blotted out, but later left intact as the original cartoons still were produced in that color system.

ANNIE AWARDS. Awards from the International Animated Film Society (ASIFA) were presented October 29th to June Foray, Bruno Bozzetto, Ken Anderson and Marc Davis. Foray is best known as the voice for many animated cartoon characters like Witch Hazel in the Warners cartoons, Aunt May in SPIDERFRIENDS, and Rocky the Flying Squirrel. Bozzetto is perhaps best known for his feature "Allegro Non Troppo." Anderson is responsible for a lot of the design work for many of the major Disney feature films. Davis is one of the famous Disney "nine old men" and he was noted for his work on female characters like Cruella de Ville.

MUPPET NEWS. Continuing on its record breaking national tour is the ART OF THE MUPPETS exhibition. In fact the mayor of Kansas City, Missouri, presented the key of the city to Jane Henson, Jim Henson's wife, at a recent ceremony...FRAGGLE ROCK, the new Jim Henson TV series, will be seen on Home Box Office in the United States and on CBC in Canada. The series starts in January... The Rhode Island School of Design has presented Jim Henson with an award for creativity and excellence in Art and Design... Kermit the Frog (assisted by Mr. Henson) was the speaker at the graduation exercises for the Class of '82 at Harvard University... Did you know that on the second flight of the space shuttle, Astronauts Engle and Truly were roused from sleep each morning by a special edition of PIGS IN SPACE written and performed just for them?... And finally, believe it or not, look for a ninety minute special on NBC which is entitled BIG BIRD IN CHINA. Yep, that big bird yellow bird (performed by Caroll Spinney, an outstanding Henson puppeteer) visited China and the results have been recorded for posterity.

THE ANIMATED DAVE SIM. Like many others, I am a big fan of Dave Sim. I bought issue number one of CEREBUS when it first came out and have been an avid reader ever since. I missed the opportunity to meet Dave and Deni when they visited the L.A. area, but I did get a news tip. It seems Dave mentioned that he would be interested in doing an animated version of everyone's favorite aardvark. However, he doesn't want to turn his creation over to an established company because he fears what might happen. The solution? Dave apparently mentioned starting his own small scale animation company to handle it. I suspect this concept is still in the "gee, I wish" stage but it gives me an excuse to thank Dave and Deni for putting me on their mailing list and

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BY DAVE SIM

Published by AARDVARK-VANAHEIM

to publicly thank both of them for the many hours of enjoyment they have provided us all. If you are not already a reader, I suggest you try a sample copy or plunge into the SWORDS OF CEREBUS.

KEEP THOSE CARDS AND LETTERS COMING. Thanks to this column, I've made some interesting new friends like Lovable Larry Houston, Dashing Danny Fuchs, Dapper Dave Bennett and a host of others. All these folks and more have given me information for this column (and all my other animation columns) so why not join that select group by sending news clippings, animation trivia, rumors, news and anything else animation fans might be interested in knowing. Send that info to Jim Korkis, 707 West Doran, Glendale CA 91203.

Books

by Mark Sabljak

If there is a fairy tale for our time -- and that of decades before us -- it would seem to be the Wizard of Oz. What is it about Oz that so scares us when we are young, stays with us through our teens and still fascinates us when we get older?

L. Frank Baum's classic is still very much alive today. Maybe you read about plans to make movies of the sequels to the Wizard. Head to the bookstore now and you'll catch two apparent winners. One is a new, large-sized hardcover of THE WIZARD OF OZ story itself, illustrated by Michael Hague. The 219 page book from Holt, Rinehart and Winston isn't cheap at $18.95, but it's well worth the price.

I've praised Hague before -- having reviewed his WIND IN THE WILLOWS and FAVORITE HANS CHRISTIAN ANDERSON FAIRY TALES books in this column. And Hague has once again stamped his own style on Oz, with color illustrations nearly every other page, some of them double paged

They'll hide this book in the children's section--but make sure you sneak a look at it.

The other Oz item is A BARNSTORMER IN OZ, a 278 page trade paperback by Philip Jose Farmer (Berkley, $5.95). Farmer chronicles the adventures of Hank Stover, son of Dorothy -- the original Oz traveler -- as he is mysteriously returned to Oz one day in 1923. I can't make a final judgement on this one, as I've only gotten about thirty pages into the book, but so far, so good.

ACE IS, ISN'T--Speaking of Farmer, we will deal with another of his books in this segment. But first, the good news. You may have to search a bit for this one, but Ace's ERASMUS MAGISTER by Charles Sheffield is worth looking for. The $2.50 paperback is a series of mysteries set in the 18th century, dealing with Erasmus Darwin, grandfather of Charles. Darwin intelligently solves such riddles as sea demons haunting the wild Scottish coasts and the Little People dancing on the hills by the moonlight. I didn't know what to expect from this one, and I was more than pleasantly surprised.

Another Ace book available at this time surprised me too, but not in the same way. It was Farmer's BEYOND THE WALLS OF TERRA, one of the books in the World of Tiers series. What surprised me was that this book was so difficult to read--for a famous author--that I could not force myself past page 133. I know, I shouldn't review a book without finishing it. But anything this painful isn't worth finishing. Written in 1970, this book shows its age something awful. I've talked with people who've liked other books in the series, but I'll reserve judgement.

MORE FROM TOR--I relish new Conan tales, but I was a bit hesitant when I saw the latest--CONAN THE INVINCIBLE--under the imprint of Tor Books. This was Tor's first stab at Conan, and the first by author Robert Jordan, and I wondered if Conan Properties was selling out for a quick buck. About 280 pages later, my fears were put to rest. Jordan has taken the character and done a fine job, coming up with an imaginative story line but not straying too far with the Conan personality. I hope Tor has more Conan books planned.

I've talked mainly in the past about Tor's novels, but in the past few months I've gotten hold of several Tor cartoon books. The first, THE UNTOLD LEGEND OF THE BATMAN, taken from the DC comic of the same name. The story by Len Wein and the art by Jim Aparo and John Byrne suffers somewhat in the smaller format, but at $1.95, it re-presents one of the recent Batman classics. Another Tor classic is BEETLE BAILEY: THE ROUGH RIDERS, featuring the character done by Mort Walker. With no more than two panels per paperback page, the $2.50 book presents the strip character at a much larger size than you're normally used to seeing it in the miniaturized comic strip sections of newspapers.

CAT'S MEOW--I am a charter member of the "I can't stand cats" club, but made an exception recently after paging through GARFIELD TAKES THE CAKE, the fifth book by Jim Davis ($4.95, Ballantine). With two strips per page in the trade paperback-sized publication, Garfield shows his muscle, and Davis's wit. Garfield may be more bully than cat, and the reason I like him is that he acts unlike any sneaky, pesky cat I've ever met in person.

OVERGROWN COMICS--When do underground comics become legit? When they get their own price guids. And that's what happened recently when Harmony published its THE OFFICIAL UNDERGROUND AND NEWAVE COMIX PRICE GUIDE by Jay Kennedy. The book--at $9.95--is a valuable addition to the "mainstream," providing a description and suggested price of hundreds of underground comics from 1962 on. It also offers black and white and color pictures of covers, articles about underground comics, an author and artist index, and advertising.

AVON CALLING--I am seldom swayed to read a book by the description on the cover, but KATIE by Michael McDowell ($3.50, Avon) may be an exception. The back cover blurb goes "Ever so nimble at bashing heads with her little hammer, Katie Slapes was her parents' joy and certain fortune. As the cellar filled with corpses, the family coffers filled with cash."

PUBLIC SERVICE NOTICE--St. Martin's Press recently published the first collection in what it says is a "new breed of comic heroine"--SALLY FORTH by Greg Howard. At $4.95, it wastes a lot of space running only single strips on some wide open trade-paperback pages. And I don't know how you feel about the strip itself, but I'm far from a big fan of this new "realistic" humor that seems to be so prevelant lately among new-entry comic strips. The situations are too true-to-life. THE FAMILY CIRCUS can pull that off and make it cute. But to me, Sally Forth is just not funny.

BEST OF DAW--What's the best way to skim the cream off the top of the science-fiction and fantasy short-story market? Try DAW's two collections--THE YEAR'S BEST HORROR STORIES: SERIES X edited by Karl Edward Wagner and THE YEAR'S BEST FANTASY STORIES #8 edited by Arthur W. Saha. At $2.50, these two paperbacks pull together some of the top stories from different sources in 1981 and include brief introductions to each story. Authors involved include Ramsey Campbell, Gardner Dozois, and Harlan Ellison in the Horror book, and Tanith Lee, Roger Zelazny and Michael Bishop in the Fantasy book. Both are can't miss at the price.

Collecting Comics

By Mike Tiefenbacher

It's been some time--what, over a year?--since last I addressed you beneath this particular logo. I feel badly about that, since the response was so good to the thing, but time did not allow me to explore my collection for more errata in the PRICE GUIDE, and I didn't think I should merely turn this

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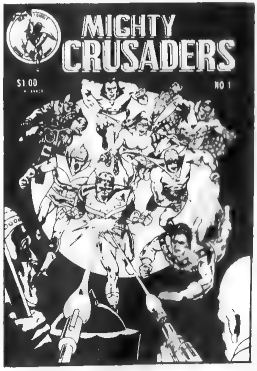

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into another lettercal (though I will share some letters from last year in future installments). Only one person volunteered a lot of date-and-title data, my friend in Texas who chooses to remain anonymous about his extensive research into romance comics of the '50s. Anyhow, thanks everyone, and I hope this time this will appear a bit more regularly.

I promised to speak about keeping track of your collection in the last episode of this potboiler, and far be it for me to change plans. It's a problem to those of us whose collection has, over a period of time, grown to large enough size that we cannot remember if we have something merely by looking at the cover of an issue. That, for me, occurred about five years into the collecting biz, and I wouldn't doubt that many of you have attempted to prevent the purchase of duplicates, or keep a list of the issues you need or need to be replaced. I address any or all of you then.

When I started collecting, it was simple to keep track, for a number of reasons. I only owned a few comics, and I had read them all more than once, so their covers and contents were quite familiar. I had virtually no sources for back issues anyway, so simple memory was adequate to the task. If I missed an issue, I could recall it well enough to search them out in "foreign" drug stores who might have longer shelflives for their comics, and if I somehow acquired a comic with some sort of damage to it, that was easy to recall. Although I had long kept a list of my collection, it wasn't until 1969 that I began to find myself buying two copies of the latest HULK, or replacing a comic I had already replaced twice before. And I began to attend comic-book gatherings, giving me access to a whole new world of old titles and issues that were bewilderingly confusing. Quite obviously, something had to be done or I'd be up to my whatsis in stuff I already had.

Originally, I had taken a simple 8 1/2" x 11" notebook, alphabetized all the titles in my collection, and listed them. In ink. No spaces for old issues acquired, no spaces for new titles. This was 1966, and Gold Key, Harvey, Archie, Charlton and Dell were coming out with new titles every week. By the summer of '66, that book was in dire need of recopying--which was done, skipping lines between titles. A bit more space was left for back issues. Unfortunately, I had discovered a book store in downtown Milwaukee, and was getting more back issues. And those new titles that were coming out and the old titles all seemed to fall between the same two titles in my book, and soon, everything was out of order again. Suddenly, something that was supposed to make things easier for me was looking more and more like it was written in Sanskrit. I was seeing inverted "v"s everywhere, and I resolved to do it with some foresight the next time.

This time, I went to a smaller, pocket-size notebook (5" x 7") left THREE lines between titles (there were thirty or so lines per page), and left space for all back issues by pencilling in all the issues that existed that I didn't own, writing in in ink those that I did. I even went so far as to typing all the titles on adhesive paper, cut them out and pasted them on the green sheets in the notebook. It was quite attractive, but it took several months. This one lasted from 1969 to 1977.

Several problems arose other than the titles added being out of order, which seems inevitable. First, the notebook only was pocketsize when I had a jacket on. It didn't fit in my shirt or pants pockets, and while carrying it around I left it everywhere while purchasing comics. (Luckily, our comics gatherings were usually small enough that I got it back.) Repeated use soon led to the back cover falling off, and then pages began ripping out of the spiral binding. And I couldn't really use the book as a tool in writing about comics; with the companies integrated together and only those titles listed for which I owned at least one issue, I had an incomplete basis upon which to view comics history. Except for the latter, which is a personal advantage, my next redo of the listings seems to take care of all of these problems.

And one of the biggest advantages of my new format is that conventions and comic shops file their comics usually by company. All their Marvels are together, all their DCs, and generally other companies are similarly ordered. So my new books, which are written in order of companies, in pocket-size, plastic-covered notebooks, are working out just fine. Therefore, when I go through a dealer's box of Charltons, for each title I need only turn one or two pages at a time, rather than the twenty or so it took to turn from BATTLEFIELD ACTION to FIGHTIN' MARINES.

Obviously, from your standpoint, this is all meaningless anecdotal recountings. You ask: is it worth the time for me to do this? How can I spend a lot of time alphabetizing my collection? How do I leave spaces for the existent titles I only know exist through the PRICE GUIDE? Why don't I just keep a want list, which promises to be shorter and easier to do?

I can't answer the first question. If you have the same troubles keeping duplicates from creeping into your collection, if you need to know which issues you own that need to be upgraded, or if you simply want to have a list that shows you at a glance what you own, then it is.

If you want to wait until Dan Stevenson and I complete our research into the information necessary to compile our POCKET CHECKLIST project, then it isn't, or if you have intimate knowledge of every comic in your collection and what you need to complete it, forget it. I think there are those here who have some similarities to me in their collecting: new and old titles are bought all the time.

You can keep a want list if you want, but if, like me, your collection is large, and the number of comics in it which are in less than perfect condition is likewise, that want list will be pretty hairy. (Mail ordering comics is risky from the condition-grading standpoint: one man's mint is another man's good.) If you've got the time and the ambition, this will be worthwhile.

The important part of all of this is the work involved in alphabetizing the comics themselves. Since Dan and I are doing just that, I thought that we'd provide you with the preliminary listings of what exists for each company, one per issue (when large; smaller companies will be bunched). This issue includes Marvel (combining Timely and Atlas with Marvel); further columns will cover the major groups first (DC is probable for next time). Okay then, how do you make your own checklist?

I'd recommend getting a 3" x 5" pocket notebook with nylon covers. The cardboard type will rip after a few years, and it would be nice to make this book last longer than that. Next, decide which companies you wish to list in your book (or books; I have three), and of the companies, which titles you wish to collect. Don't rule out titles you have even a slight interest in getting even if they're ridiculously expensive. It's entirely possible that you'll find a dealer willing to sell you a MARVEL MYSTERY for $7.00, or a POGO POSSUM for $2.00. Since we're dealing with Marvel this time, you'll best benefit yourself by determining how many numbers your handwriting can fit onto one line, and leave space after each currently-published title for four or five years' worth of numbers. (In other words, let's say your SAVAGE SWORD OF CONAN list fits onto five lines of a notebook page, and you can fit 22 numbers onto one line; leave at least three lines for future numbers and you won't have to rewrite your book in a few years.) Then skip two or three lines for insurance against new titles being added between SAVAGE SWORD and SAVAGE TALES. For comics whose run has concluded, leave only the two or three line spaces for future additions. This will only be necessary for the five currently-in-print major companies, as there is no need to leave spaces for companies such as Dell, where all titles are known.

I have done my book with every title published by a company listed (ex-

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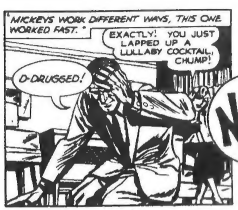
Iron Man Special/Annual #1-5+
Iron Man Giant-Size #1
Iron Man and Sub-Mariner #1
The Island of Doctor Moreau #1
It's a Duck's Life #1-11
Jann of the Jungle #8-17
Jeanie Comics #13-27
John Carter, Warlord of Mars #1-28
John Carter, Warlord of Mars Annual #2,3
Jokey Comics #1-42
Journey Into Mystery #1-125
Journey Into Mystery Annual #1
Journey Into Mystery Golden Record Comic #83
Journey Into Mystery #1-19
Journey Into Unknown Worlds #36-38, 4-59
Jungle Action #1-6
Jungle Action #1-24
Jungle Tales #1-7
Jungle Tales of Tarzan #1
Junior Prom Comics #1-3
Junior Miss #1-39
Justice #1-55
Kathy #1-27
Ka-Zar #1-3
Ka-Zar #1-20
Ka-Zar The Savage #1-22+
The Kellys #23-25
Kent Blake of the Secret Service #1-14
Kid Colt Outlaw #1-229
Kid Colt Giant-Size #1-3
The Kid From Dodge City #1,2
The Kid From Texas #1,2
Kid Slade, Gunfighter #5-8
Kid Komics #1-10
Kid Movie Comics #11
King Conan #1-14
Komic Kartoons #1,2
Krazy Komics #1-26
Krazy Komics #1-6
Krazy Kraw #1-7
Kull and the Barbarians #1-3
Kull the Conqueror #1-10
Kull the Conqueror #1
Kull the Destroyer #1-29
Laff-a-Lympics #1-13
Lana #1-7
Lawbreaker Always Lose #1-10
Legion of Monsters #1
The Life of Pope John Paul II #1
Life With Millie #1-20

cept in cases such as Archie, where I know I will probably never start collecting anything but the adventure titles), so you should be able to fit several companies in one 80-page notebook. The books are probably too small for tabbing to show where each company begins, but I've chosen to use colored pens for the title names, and each change in color connotes a change in company. After you've written the title in, pencilled in the numbers that exist which you don't have, and inked in those you do, it will then be a relatively simple matter to go through your collection and determine conditions of replaceable comics. I choose not to list the condition of any comics in a condition better than very good. You may want to. For my own purposes, I code my grading as such: "G" for good, "P" for poor, "C" for coverless, "CT" for cover torn, "CS" for cover split, "WOC" for writing on cover, "POC" for piece out of cover, "CPO" for center pages out, "SOC" for sticker or stamp on cover, and "PO" for pages or page out. Anything other than that (special circumstances) I spell out. I write the condition above the number in pencil, so that it can be erased when upgraded.

So there you have it. That's how I've done it, and it works well for me. Following is your start, the Marvel Comics Group. One last suggestion: leave lots of space between all titles beginning with "MARVEL."

Li'l Kids #1-12
Li'l Pals #1-5
Li'l Willie #20,21
Linda Carter, Student Nurse #1-9
Little Aspirin #1-3
Little Lana #8,9
Little Lenny #1-3
Little Lizzie #1-5
Logan's Run #1-7
Lorna the Jungle Queen #1-5
Lorna the Jungle Girl #6-26
Love Adventures #1-12 #1-6
Love Classics #1,2
Love Dramas #1,2
Loveland #1,2
Love Romances #6-106
Lovers #23-85
Love Tales #36-75
Love Trails #1,2
Machine Man #1-19+
Mad About Millie #1-17
Mad About Millie Annual #1
Man Comics #1-28
Man From Atlantis #1-7
Man Thing #1-22; 1-11
Man-Thing Giant-Size #1-5
Mantis #1+
Margie Comics #35-49
Marines At War #5-7
Marines In Action #1-14
Marines In Battle #1-25
Marvel Adventure #1-6
Marvel Age #1+
Marvel And DC Present #1+
Marvel Boy #1,2
Marvel Chillers #1-7
Marvel Classics Comics #1-36
Marvel Collectors' Item Classics #1-22
Marvel Comics #1
A Marvel Comics Super Special #1-4
Marvel Double Feature #1-21
Marvel Feature #1-12; 1-7
Marvel Feature #1-7
Marvel Graphic Novel #1-3+
Marvel Movie Premiere #1
Marvel Movie Showcase #1,2
Marvel Movie Spotlight #1
Marvel Mystery Comics #2-92
The Marvel No-Prize Book #1
Marvelous Wizard of Oz #1
Marvel Premiere #1-61
Marvel Presents #1-12
Marvel Preview #1-24
Marvel's Greatest Comics #23-96
Marvel Special Edition #1
Marvel Special Edition Featuring Star Wars #1-3
Marvel Spectacular #1-19
Marvel Spotlight #1-33; 1-11
Marvel Super Action #1
Marvel Super Action #1-37
Marvel Super-Heroes #12-105
Marvel Super-Heroes Special #1
Marvel Super-Hero Contest of Champions #1-3
A Marvel Super Special #5-23+
Marvel Super-Villains #1
Marvel Tales #99-159
Marvel Tales #1-123
Marvel Tales Starring Spider-Man #124-146+
Marvel Team-Up #1-124+
Marvel Team-Up Annual #1-5+
Marvel Treasury Edition #1-28
Marvel Treasury Edition Special #1
Marvel Treasury Edition of Oz #1
Marvel Triple Action #1-47
Marvel Triple Action Giant-Size #1,2
Marvel Two-In-One #1-100
Marvel Two-In-One Annual #1-6+
Marvin Mouse #1
Master of Kung Fu #17-118+
Master of Kung Fu Annual #1
Master of Kung Fu Giant-Size #1-5
Masters of Terror #1,2
Matt Slade, Gunfighter #1-4
Meet Miss Bliss #1-3
Melvin the Monster #1-6
Menace #1-11
Men In Action #1-9
Men's Adventures #4-28
Micronauts #1-49+
Micronauts Annual #1,2+
The Mighty Marvel Western #1-46
Mighty Mouse #1-4
Millie the Model #1-207
Millie the Model Annual/Special/Queen-Size #1-12
Miss America Comics #1
Miss America Magazine #2-93
Miss Fury Comics #1-8
Mitzi Comics #1-4
Mitzi's Boyfriend #2-7
Mitzi's Romances #8-10
Modeling With Millie #21-54
Molly Manton's Romances #1,2
The Monkey and the Bear #1-3
Monsters on the Prowl #9-30
Monsters Unleashed #1-11
Monsters Unleashed Annual #1
Moon Knight #1-27
Movie Tunes #1-3
Ms. Marvel #1-23
My Diary #1,2
My Friend Irma #3-48
My Girl Pearl #1-16
My Love #1-4
My Love #1-39
My Love Special #1
My Love Story #1-9
My Own Romance #3-76
My Romance #1-3
Mystery Tales #1-54
Mystic #1-61
Mystical Tales #1-8
Mystic Comics #1-10
Mystic Comics #1-4
Namora #1-3
Nam Comics #1-18
Navy Combat #1-20
Navy Tales #1-4
Nellie the Nurse #1-36; 1
The New Mutants #1+
Nick Fury, Agent of SHIELD #1-18
Nightcrawler #1+
Night Nurse #1-4
Night Rider #1-6
Nat Brand Echh #1-13
Nova #1-25
Nurse Helen Grant #1
Nomolos Vs. The X-Men #1
The Official Handbook of the Marvel Universe #1-12
Official True Crime Cases #22-25
Omega the Unknown #1-10
Oscar Comics #24,25,3-11
Our Love #1,2
Our Love Story #1-38
Outlaw Fighters #1-5
The Outlaw Kid #1-19
The Outlaw Kid #1-30
Patsy and Hedy #1-110 Annual #1
Patsy and Her Pals #1-29
Patsy Walker #1-124
Patsy Walker's Fashion Parade #1
Patty Powers #4-7
Peter Parker, the Spectacular Spider-Man #51-73+
Peter the Little Pest #1-3
Petsy the Little Pest #4
Pizzazz #1-16
Planet of the Apes #1-29
Police Action #1-7
Police Badge #749 #5
Powerhouse Pepper #1-5
Power Man #17-66 Annual #1
Power Man Giant-Size #1
Power Man and Iron Fist #67-88
Private Eye #1-8
Pussycat #1
Quick-Trigger Western #12-19
Raiders of the Lost Ark #1-3
The Rampaging Hulk #1-9
Rangeland Love #1,2
Rawhide Kid #1-151
Rawhide Kid Special #1
Real Experiences #25
Red Raven Comics #1
Red Sonja #1-15
Red Sonja #1+
Red Warrior #1-6
Red Wolf #1-9
Reno Browne, Hollywood's Greatest Cowgirl #50-52
Rex Hart #6-8
The Ringo Kid #1-21
The Ringo Kid #1-30
Riot #1-6
Robert E. Howard's Conan the Barbarian #1
Rom #1-36+
Romance Diary #1,2
Romances of the West #1,2
Romance Tales #7-9
Romantic Affairs #3
Rugged Action #1-4
Rusty and Her Pals #22
Rusty Comics #12-21
Sailor Sweetsy #12-14
The Savage She-Hulk #1-25
The Savage Sword of Conan #1-83+
The Savage Sword of Conan Annual #1
Savage Tales #1-12
Scooby Doo #1-9
Secret Story Romances #1-21
Sergeant Barney Barker #1-3
Sgt. Fury #1-167
Sgt. Fury Special #1-7
Shanna the She-Devil #1-5
Sherry the Showgirl #1-7
SHIELD #1-5
Shogun Warriors #1-20
Showgirls #1-4
Silly Tales #1-7
The Silver Surfer #1-18; 1
Six-Gun Western #1-4
Skull the Slayer #1-8
Smurfs #1-3+
Smurfs Treasury Edition #1
Snafu #1-31
Son of Satan #1-8
Spaceman #1-8
Space Squadron #1-5
Space Worlds #6
Special Collectors' Edition #1
Special Edition Dr. Strange #1
Special Edition: Spider-Man vs. the Hulk #1-3+
Special Edition X-Men #1
Special Marvel Edition #1-16
The Spectacular Spider-Man #1,2
The Spectacular Spider-Man #1-50
The Spectacular Spider-Man Annual #1-3+
Spellbound #1-34
Spider-Man and His Amazing Friends #1
Spider-Woman #1-47+
Spidey Super Stories #1-57
Spoof #1-5
Sports Action #2-14
Sport Stars #1
Spotlight #1-4
Spy Cases #26-28,4-19
Spy Fighters #1-15
Spy Thrillers #1-4
Star-Lord #1
Star Trek #1-18
Star Wars #1-66+
Star Wars Annual #1,2+
Star Wars Jeepins #1-5
Stories of Romance #5-13
Strange Stories of Suspense #5-16
Strange Tales #1-188
Strange Tales Annual #1,2
Strange Tales of the Unusual #1-11
Strange Worlds #1-5
Superman Vs. the Amazing Spider-Man #1
Sub-Mariner Comics #1-42
The Sub-Mariner #1-72
The Sub-Mariner Special #1,2
Sun Girl #1-3
Super Heroes Puzzles and Games #1
Supernatural Thrillers #1-15
Super Rabbit #1-14
Super-Villain Team-Up #1-17
Super-Villain Team-Up Giant-Size #1
Suspense #1-29
Tales of Asgard #1
Tales of Justice #56-67
Tales of Suspense #1-99
Tales of the Marines #4
Tales of the Zombie #1-10 Annual #1
Tales To Astonish #1-101
Tales To Astonish #1-14
Tarzan, Lord of the Jungle #1-29
Tarzan, Lord of the Jungle Annual #2, 3
Team America #1-12
Teen-Age Romance #77-86
Teen Comics #21-35
Terry Toons Comics #1-59
Tessie the Typist #1-23
The Texas Kid #1-10
Tex Dawson, Gunslinger #1
Tex Morgan #1-9
Tex Taylor #1-9
The Thing #1+
Thor #126-326+
Thor Annual/Special #2-10+
Thor Giant-Size #1
3-D Action #1
3-D Tales of the West #1
Time Bandits #1
Tiny Tessie #24
Tomb of Darkness #9-23
Tomb of Dracula #1-70
The Tomb of Dracula #1-6
Tammy #1
Tough Kid Squad #1
Tower of Shadows #1-9
Tower of Shadows Special #1
True Adventures #3
True Complete Mystery #5-8
True Life Tales #8,2
True Secrets #3-40
True Tales of Love #22-31
True Western #1,2
TV Stars #1-4
Two-Gun Kid #1-136
Two-Gun Western #1-4
Two-Gun Western #4-12
2001: A Space Odyssey #1-10
2001: A Space Odyssey Treasury Edition #1
Uncanny Tales #1-57
Uncanny Tales #1-12
The Uncanny X-Men #142-166+
Unknown Worlds of Science Fiction #1-6
Unknown Worlds of Science Fiction Special #1
USA Comics #1-17
U.S. 1 #1+
Vampire Tales #1-11 Annual #1
Vault of Evil #1-23
Venus #1-19
The Very Best of Dennis the Menace #1-3
The Vision and the Scarlet Witch #1-4
Wacky Duck #3-6
Wacky Duck #1,2
War Action #1-14
War Adventures #1-13
War Combat #1-5
War Comics #1-49
War Is Hell #1-15
Warlock #1-15
Warlock #1
Weird Wonder Tales #1-22
Wendy Parker #1-8
Werewolf By Night #1-43
Western Gunfighters #20-27
Western Gunfighters #1-33
Western Kid #1-17
Western Kid #1-5
Western Life Romances #1,2
Western Outlaws #1-21
Western Outlaws and Sheriffs #60-73
Western Tales of the Black Rider #28-31
Western Team-Up #1
Western Thrillers #1-4
Western Trails #1,2
Western Winners #5-7
What If? #1-36+
Where Creatures Roam #1-8
Where Monsters Dwell #1-38
Whip Wilson #9-11
Wild #1-5
Wild West #1,2
Wild Western #3-57
Willie Comics #5-19,22,23
Willie the Wise-Guy #1
The Witness #1
Wolverine #1-4
Wonder Duck #1-3
Wonder Man #1+
World of Fantasy #1-19
World of Mystery #1-7
World of Suspense #1-8
World's Greatest Songs #1
Worlds Unknown #1-8
Wyatt Earp #1-34
The X-Men #1-141
X-Men Special/Annual #1-6+
X-Men Giant-Size #1,2
Yellow Claw #1-4
Yogi Bear #1-9
Young Allies Comics #1-20
Young Hearts #1,2
Young Men #4-11,21-28
Young Men On The Battlefield #12-20
Ziggy Pig and Silly Seal #1-6

That's it. Get to work.
~ Mike Tiefenbacher



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